



CINEMA

Reviews

Puberty Blues: Reviewed

Blow Out
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The Man from
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Picture Preview

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Peter Bowlay,
General Manager, Videolab.
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Murray Forrest wants to grow another 40 million feet.

Tell us Murray, how does a Scottish entrepreneur come to be running the Colorfilm group in Australia?

I came out here in 1966 after finishing my studies in the UK. Things didn't look too bright in the UK so I decided to give it a go in Australia. I didn't have a job I didn't know anybody, my intention was to get a job in a bank or a finance company. And I turned out I landed a job in the film industry by accident. I joined Swift & Bleeker in their accounts department and got into their motion picture department, stayed there one year and joined Colorfilm. And I've been here ever since fifteen years.

What are the various companies that make up the Colorfilm Group?

As concisely as possible. But first a little history. The lab operations have been happening since 1928. That part of the group started life in Cognac with Laboconex. Then changed its name to Fulmatic. That was operated by Paul Budkin. Then Automatic Film Laboratories started in the 1940s, and that was owned by Convar Union. They both offered the same service black and white processing and release printing for imported features. So when colour came in the early fifties they decided to merge. And that became Colorfilm. There are three labs in the group, the main one base at Camperdown, then there's KJ Colorfilm in North Sydney to service the ABC, and Cinex in Melbourne. Then there's Fulmatic Engineering.

What prompted that?

We started Filmfix because we'd been relying on English, Indian and American processing equipment and the service was becoming a bit critical. So we decided to build our own machines and the success of the homebuilt machines prompted us to start Filmfix.

Does Filmfix only manufacture for the Colorfilm group?

No we equipped every Australian lab with processing systems and equipped the New Zealand National Film Unit, as well as some of the government bodies in Asia, Malaysia, the Philippines, Hong Kong. That's a growing side of our business.

What about Video? That's another growth area.

Definitely, that's what prompted us into setting up VideoLab in 1975. We could see that there was going to be that interface of video and film. And as you say just an extension of the philosophy we'd had since 1928. We're in the business of reproducing images, however thin down now, or in the future

And how do you fit into the picture?

Each company has a Manager and I'm the Group General Manager.

What other growth areas do you see?

Well looking at the film business first. The volume of features produced in the countries should steady at about 13 a year, that's a steady growth trend unless we see any major growth overseas we get the traditional release printing back. Then last the lab started producing release prints of product coming into the country.

Where is it done now?

In America mainly. I was just over at the MGM laboratories in Culver City and that's where doing the release prints for Raiders of the Lost Ark. They were processing 1800 release prints for world release. The longest run we've ever had at one time is 26 for Galapagos.

So all American films released here are printed in America?

Most yes. And English films in England, and so on

And the local product which is exposed?

We make the prints for local consumption only if a film is sold overseas we make a negative send it over, and they do the prints there for the respective countries do we tend to lose out both ways.

But you'd think nobody would know how to grade a release print of Galapagos better than the lab who produced it?

Probably so. But look we don't want to inhibit local producers by insisting on our doing prints for overseas release. Provided that we get to make the prints for the product coming in to the country.

Could you handle it?

We put 40 million feet through the lab last year. In the last eighteen months we've put in a new high speed processing and printing plant so that now we could easily double that. The three things that are always asked are could we match the Americans on service, quality and price. I say yes, we've got a good a service as anyone in the world, the quality speaks for itself, and given the opportunity to quote on a full release we will match the overseas rate. The lab operates on throughput. If we're going to contract offering a 24 hour service we have to have that extra plant operating at least 80 percent and preferably 100 percent of the time. We've got to have that footage going through the lab for the benefit of the industry as a whole as well as for Colorfilm.

You're an administrator in a company of halfsize. How much do you have to know about the science of film making?

No way I would claim myself as a boffin. But perhaps it is an advantage not to be. Maybe I'm passing a case of ignorance but I see my job as being able to relate to all these technical people to communicate right across all their areas of expertise

and get them working together.

What's happening overseas, Murray?

Things are pretty good in the UK, and exactly the opposite in the US. They're turning people off at the British labs, but in the last 12 months in the US, the four major labs, Technicolor, MGM, Deluxe and CPI have spent 30 million dollars on new equipment, high speed processors etc., trying to handle the tremendous amount of release print footage going through.

What films have you seen lately that you've enjoyed?

Well Galapagos of course. In fact generally I enjoy the Australian product. Outback and Bachelor Mornie are two recently that I have thoroughly enjoyed. Not just because they're Australian, but they appeal to me. And of course I saw Raiders in Los Angeles. A tremendous film.

As always, why Colorfilm?

Well, we're not a management. I guess to be film industry in that country for over 30 years no doubt about that. Whatever we've done, we've reinvested in our two major resources, equipment and people. Of these two I guess the most important is the people. We put a tremendous importance on that, on getting people who are just as committed as we are. I've just returned from looking at labs around the world, as I do from time to time, and I find no doubt about it, in far as equipment is concerned, we're up with the rest of the set. And as far as the people will truthfully nowhere else did I find the attitude to the industry we have here at Colorfilm.

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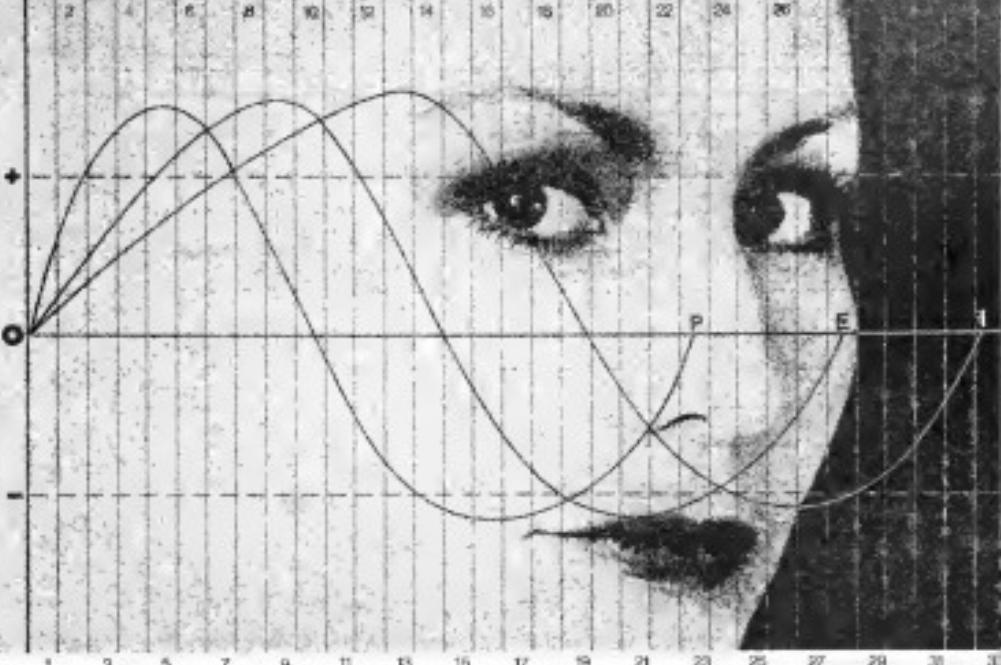
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The Quarter

Cayman 1982

The 1992 Canada Film Review has been shortened by three days to 13-amp runs from May 14 to 27 (inquiry at this press office). It has 12 days. Apparently it will add 100-1000 more local shorts. But it is true attendance has already dropped dramatically in the last year or so.

Another T-100 initiative is to 100% check the counterclockwise of the needles until the closing ceremony. Previously they were estimated at a 90% counterclockwise misalignment of the last step. This could help reduce some damage to the casting molds.

As 29000000 by 40 will the Hailie
press 2800000. The more Pulpars will be
blasted in time and the old Pulpars in
be removed for one more year.

On the occasion of the 50th anniversary of the passing of the official Chinese language, last year it marked eight days and one hour, and named and to be the traditional name will be the date changed. This year, the winter is to be designated by President Nixon, who may in 1980 have found his true master.

APT Museum

At the opening of the 1991 LORCAA Film Festival Prince Charles announced that the British Film Institute was planning to build a Museum of the Moving Image. The Museum would be based in London's South Bank, keeping the performing and visual arts together and accessible to all.

All of it is envisaged that the Museum will be located at Dulwich Polytechnic, currently known as Trinity College, and initially named the Dulwich Art and Design Museum. It proposes to show the best and most complete history of fine smoking design and provide a first opportunity to see under one roof the collection of the late Sir Peter Blake, which is to be exhibited in its place. This will be complemented by a glass case museum area where each bill's suggested cost (1940-1960) will explain the price, present day value and the date of manufacture and other details relating to the individual characteristics of the smoking image.

A fund-raising committee headed by Lucy Howe wife of the Chairman of the Washington Bar Foundation House, is seeking the additional funds.



Ann Arbor-Plymouth, Premier of Quantitative Research in pottery of Senator Edward Hinckley Hinckley from pottery making centers of Utah, Colorado, P. W. Johnson.



The Museum of the Moving Image, Distinction Award 12 Projects and Transmissions, 1993-94

Community Assessment

The R.R. Murray-Gardiner, the Minister of National Resources has announced his appointment of a new chairman and deputy chairman to the Film-Council of Canada. The chairman is Sir (Ronald) Kingsley Hooper. Sir Alexander Macpherson has been appointed as the new deputy chairman.

Replacing Caroline Jones who did not seek reappointment as deputy chairman is Gavin Baker a Sydney businessman with the same number of the board since January 1980.

Honorary Chiarigal - Recommissioned at
Asst. Comm. Grade Staffed. Sydney and Del
Brisbane - a voluntary committee
was formed from Malayaans were
associated to the Board for a further
term.

SHERIDAN BURKE has announced the appointment of Josephine Martin as a member of the Film Censorship Board. Ms. Burke replaces John Pomeroy who resigned from the Board in 1981.

Morris en andere en verouderde
Dowell is doofly smothered to keep

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governance and community affairs.
She is chairman of the New South
Wales Consultative Committee on
Social Welfare and a member of the
National Consultative Committee on

Social Security
Senator Durand said it was important that the Film Censorship Board should remain in close touch with the community it represented. He believed there were close links with a variety of community-based organisations throughout New Zealand which made a valuable contribution to the work of the Board.

National Film Archive
Advisory Committee

The Council of the National Library of Australia has established a National Film Archive Committee to advise it on matters affecting the welfare and development of the film and television industry.

The chairman of the committee was recommended in the Working Party Report on the National Film Archive presented to the then Minister for Home Affairs by the Australian Film Commission in 1982.

400

P. W. Hennessy chairman and managing director of Agfa-Gevaert Limited died on December 31, 1971. Hennessy joined the company in 1947 and was appointed managing director in January 1967 and chairman in 1971. He will be succeeded by R. Heaton, who was appointed to the Agfa-Gevaert consultancy in 1968. Heaton will replace director of the casualty & Industrial Division in 1972.



KEVIN DOBSON

Kevin Dobson, who directed his first feature, *The Mango Tree*, at 24, began in television. Starting as an editor and script consultant at Crawford Productions, he graduated to director on programs such as *Homicide*. He has also directed three tele-features, and episodes of *The Last Outlaw* and *I Can Jump Puddles*. His latest project is *Squizzy Taylor*, his second feature, now in post-production. He talks with Scott Murray.

Squizzy Taylor

To what degree was the writing of *Squizzy Taylor* based by what could be said to have actually happened?

We tried to get right away from that. It is always hard, though, when you are dealing with big characters in history, not to feel the need to be accurate. You want to show some of their historical events because that's what made them famous. So, on one level we didn't get tied down too much, of the other, we did show a couple of things that Squizzy actually did.

So several of the incidents in the film are fictional ...

The romantic parts have been invented, but they are credible through history. The events by and large, did happen, but not everything is historically correct as with, say, *The Last Outlaw*. We were more interested in creating the era and tapestry of the 1920s than

showing the actual car in which Squizzy got shot — although we did use the actual gun.

So, it's not bogged down with fact. It's basically a piece of entertainments. That Squizzy is an infamous character of the 1920s is just a plus.

What about his speech in the courtroom, is that based on court records?

Yes, to a certain extent. He did get up and give a good account of himself, but it is not necessarily word for word.

What about accuracy in terms of period detail?

There is not one little piece that is not absolutely correct. Some of the places might have been moved around, but that is what Melba domestic looked like in the 1920s.

Do you see that approach as necessary in a film set in the past?

Yes, why not?

What was the basis of the period research?

Well, Roger Simpson's research was extensive and had been going on, after he was writing *Power Without Glory*.

We also looked at a lot of the literature. The Flinders Street Station sequence, for example, was based on a trial from a history book. Also, Nigel Blunn loaned us his file about Squizzy Taylor, which was the history-versus-fiction documentary. He researched a lot of this time. There was a lot of original footage in the film, as well.

How difficult was it creating the 1920s in Melbourne?

Very difficult, but we got great assistance. The police were fantastic, and the Victorian Government bodies, believe it or not were amazing. It is hard to believe that a young girl can go to sleep when you can see what they can do. When we stopped Flinders Street, they had on buses as far back as Kew to cope with the number of people. It all happened with a minimum of fuss.

In Fitzroy at Gertrude and Brunswick Streets, we took over the entire block on two successive Sundays. We had a great crew and were granted for it. We also had a couple of policemen, which made a whole lot easier in terms of people control. Nothing like a blue uniform when you are making a film!

Did the police read the screenplay? Presumably they might have been concerned for the representation of police in the film ...

Well, I won't go so long ago. I don't think it was a worry just so long as they looked like real people with real uniforms. Also, the Victorian Police in those days was having a very difficult time. There were lots like like or so in that particular branch and crime was on the rise. They were great detectors, but they didn't have any vehicles. When there'd go to a house, for instance, they'd arrive on a tram, or to here even.

It still happens today. Two detectives recently turned up at a raid in a



Squizzy Taylor

Clockwise from top right: Alfred Hitchcock's influence abounds in "Rear Window"; James Stewart (right), becomes a showstopper; Gregory Peck performed like "Oliver Twist" as a member of Squizzy's posse in the director's first film; and the star (left) plays with the atmosphere (Dimitri Tiomkin's score) and the possemen with underground respect in "High Noon" (Eduardo de Filippo).



ted because there was no car available ...

Well, there you go, that's great. But they did it a whole lot more in those days, of course I think the range of 40 cops getting off a train and surrounding a place is just fantastic.

How much do you see the portrayal of the Alvin-Cashier character as indicative of the difficulties faced by members of the police force?

The balance, even today, between law and order, and what legislators do and what the courts do, is a very delicate one. There are more criminals in towns and cities than there are walking around with guns. And I am sure if you are involved with the criminal element for a long time, you would get a thief to catch a thief. The police probably know as much about breaking the law as they do about punishing it — or, shall we say, bonding it.

In the film, Squizzy is portrayed as someone created by the media. To what extent does that reflect the actual situation?

That is a really solid point in the film. Because of the nature of Australia, because of what it is and where it comes from, in the 1920s we needed an Al Capone, gangster, Tommy gunner and prohibition. And, when we needed a gangster, Squizzy happened to come along. So it was him. He was just a newspaper sensationalist, something for the middle classes to look at and be thrilled about. And that sold newspapers. I think he was created by the media, almost completely.

Do you think this Melbournesque is reflected in our films?

I think it has been. Everyone screws about period films, but I think we need them just as there has been the American Western. I think we need to go back and explore as much as we can about Australia's short but colorful past. We need to rebuild it through the film and television industry.

At the same time, do you think some filmmakers are emphasizing an Australia that doesn't really exist?

Only if the films that fail. I don't know if in our historical films we have achieved what the real Australia was or was not, but perhaps in the present issue of film that comes out, we will see an improvement on that.

You mean something like "Hearts" ...

Yes. There is a good bunch of historical and contemporary films. It will make for an interesting year at the Australian Film Institute's screenings.

Is that where you see them?

No, I actually prefer to see them with audiences, at成熟. *Balders of the Lost Ark* would be being at the Australian Film Awards, but with 200 schoolchildren screaming and yelling, it's really exciting.

Did you audience-reactive? "The Manga Thief" or "Squizzy Taylor"? Is that sort of reaction part of making movies?

We didn't with *The Manga Thief*, but we will with *Squizzy*. I think it is a good thing to do.

How did you go about choosing an actor for *Squizzy*? Were you keen to get someone of 32" stature?

No, we decided not to be ruled by that. We just set up the natural process for auditioning people. And in the course of that, David Atkins walked in, did an audition and walked out with the part. He was just perfect. He did things that only a person of 32" would do. For the audience, he did the scene in the car where Squizzy talks to Harry Stokes. We had two others and Martin Vaughan reading Henry David out in the car" and pulled the curtain forward then tapped the curtain closed. No one else had done that, or had the insight to think of it. Yet to him it was just natural.

What was Atkins' acting experience?

He had done some theatre and bits and pieces on television, but nothing of the size and weight of *Squizzy Taylor*.

Was that of concern to the producers and directors?

It caused a bit of talk, because it seems that one needs to have a sense if one makes a film these days. But when you count up the names, there really aren't that many. I don't think we have many actors who actually make the transitions like that. I don't think one needs a name per se.

What about the crew on "*Squizzy*"? Were you working with people you had used before, like your camera man and editor?

You, I have known Dan Russell for about 11 years; we used to make *Homeside* together. We get on very well together, and his work on *Squizzy* is exceptional.

There is a lot of night shooting. Did you consider day-for-night?

I am not a big fan of day-for-night. Night-for-night also gives us the opportunity to have fluorescent lights as background lights, which give us more depth and greater control over the modelling of the

background. We get all those crazy shadows on people's faces, which day-for-night flattens out.

You used fairly low-light levels inside, even going fairly dark on faces ...

Yes, we didn't always use lights. If people walked through a dark area, if it was dark, if people sat in a dark area, it was dark. There was not the usual soft-lighting ambience. I think it worked very well.



Filming *Squizzy* in Melbourne with the *Starch Factory* team. *Squizzy* Berlin

How much studio work did you have?

About 60 per cent. We used Port Melbourne, Ascot Vale and Cypre Channel. You can't build sets in the Starch Factory, so our budget was larger. Even though we had a studio, say, for two weeks, we would take two weeks putting the art in. So, in that time we would start somewhere else to go.

In our first week, all the police station sequences had to be shot at Armstrongs. It was a big set, and we had to gear up to put it in a big one. So it caught us a bit short to move to Armstrongs as it takes out extremely large film sets.

We constructed the sets in Ascot Vale and transported them to South Melbourne, so our workshop wasn't centrally on the job. To have the studio space and build it would have meant tying the studio up for 18 weeks, rather than eight.

Armstrongs is a bit small; you can't pull it to the floor at the *Starch Factory* and there is no lighting grid; and so on. Is there a studio up to standard in Australia?

I think the *Starch Factory* will

get there, and without it we would be in an awful mess. But we used *Starch Factories* in Melbourne, both geared with full facilities, workshops, offices, artists, make-up and dressing rooms, green rooms, costumes. You need that sort of system to support a film industry. You need to be able to have a surround, as it is difficult to film in a studio when a set is being built next to it. If there are two studio blocks, you could be preparing one while filming in the other, that would be great.

Are there any major shortcomings in facilities or techniques in Australia?

Yes. In Melbourne, there is a lack of adequate running facilities and operators. The use of some special effects techniques is beyond us and our likes, but I guess it all boils down to a lack of money. We could also remember our production rates. We have a tendency for two people to run out and make the same film.

You mean like films on property development in inner Sydney ...

Property development in inner Sydney, young boys growing up in Queensland. It is stupid making two films like *The Godfather* and *The Manga Thief*. If all the energy and money had gone into making one of them — either of them, it doesn't matter to me which one — we might have had one good film instead of two mediocre ones.

Crawford Days

You began your career in television, at Crawford's. What did you do there?

Tell kennedy became the the writers and got Hunter to choose for lunch. Crawford used to have a dinner room and that's where I



For *Spartacus* Kevin Dohren (left) and director Kevin Dohren with screen actor Werner Schreyer.

stated. I then got a job as a continuity girl. But that only lasted a week and I went into the sound department, doing some editing. After that, it was to the cutting room, and onwards and upwards.

What programs were you working on?

I started on *Wheeler-Price*. I then went onto *Murder Police*, which, in those days, was a move up from *Wheeler-Price*. They were black and white films and videotape emerged. We moved out the film segments.

After *Murder Police*, Ryan came along and that was all filmed in color. Then *Household* came out film and color, and I edited a 90-minute

special for Ian Jessel, Vice of the Gov. After that, I moved onto *Household*, which David Stevens, Tom Astor and Paul Edging were then directing.

After *Household*, I moved into the script-editing department, onto *Murder Police*. Harry Crawford then took over *Murder* and put me out directing *Household*.

Had it been your ambition to direct?

Yes, once I had understood what the film industry was about. When I first walked in, Crawford had a sort of hierarchical structure. It was hard to see who did what. In those days, they had a videotape director, a film director and what they called a producer. The producer did all the talking to the actors, the videotape director would direct the videotape and the film director would just be responsible for the film sequences cutting together.

The all-film programs came along, and Crawford required they needed one director. When I first started directing *Murder Police*, Tom Burstall and I would do half of the film sequences together. He'd direct in the morning and I'd direct in the afternoon.

Had either of you any idea what the other had done?

We were always there together, arguing and fighting about what was best. We did some really inventive things.

What did you learn most at Crawford?

How to direct movement. No one said I should talk to the actors. I just imagined everybody as pieces of celluloid. I would even cut them half through their speeches if I knew I wouldn't cut any more. It was not until I got away from Crawford that I really realised filming performances was what it was about, not just making them into together.

Does Crawford train directors to direct in a certain way?

I suppose it is still the same today — was a prolific franchise, and you were being trained to do a tra-

nsferred scene, say, in a wide shot and two close-ups because it would always work. And then liked you to always do it in that way because it meant you could achieve the schedule. Anything, if you made 1800 mistakes, they could always be re-filmed. But once you walked down that corridor, started to come up with your own ideas, you weren't all that much use to them anymore. Their evolutionary belief or output.

I know people say that Crawford directors are trained technically, but does the Film School only train people of a particular style? I don't think so. A lot of directors have come through the Crawford experience and are still around. And they're pretty narrow-minded if they were still walking down that same corridor they were pointed in by the Crawford system.

I have never been an academic, so I enjoyed the Hollywood hills. But I wouldn't swap my Crawford background, in those days of all else. I enjoyed that passionate sense of who's over or even if you did the job properly — is it Crawford's intent, I admit — then you weren't much use to them.

Why do you like Crawford?

I was recruited as a director on *Harry Crawford* at this stage was *Blundering* it had lots of *Household*, *Demand Four* and *Murder*. As well, their film editing machinery had become obsolete. Film was left in the synchronizers and on the machines and dual upright movie-sites were everywhere. Then they came up with *Bugs*, which they thought they could continue like *Household*. They thought the machine would just keep rolling — and it didn't.

I directed the first episode of *Bugs* and it was a turkey. It was badly performed and if it didn't have the plus of *Household* it would have been produced quickly and had a completely new cast. It wasn't a well-wound-up machine. So, Haylor had his Crawford stripped. First, the circumstances got the sack. Then one of the actors in the production refused to come. I think it vicious of a studio there. Ian was offered me a job as assistant editor on documentaries. So off I went to *Grandys*. That was in early 1973.

Grandys had a series called *Bugs*. **Mr. ...** I did one episode out of the 13.

You then made a tele-feature for Robert Borsig ...

Yes, *Gene to Ground* with Charles Tingwell, Dennis Gruenert and Eric Oldfield. It was loosely based on Agatha Christie's *Ten Little Indians*. Through that I met Michael Pate [producer] and, right months after *Crawford*, I was on location in Queensland making *The Manga Tree*.

When you had left *Crawford*, did you have visions of moving into film that quickly?

I never moved out of film. It was always film to me, even in television. It still is. It's just how much the production is that defines it.

The *Manga Tree*

How do you look back on "The Manga Tree"?

With a great deal of affection. *The Manga Tree* was a great experience. After it, I really felt I had a reason to exist in the industry. But it was a problematic film, though my film on location thousands of miles from anywhere is inevitably going to be a problem — particularly, I suppose, when you are young. I was only 24 and it was a bit daunting. Afterwards, everything became easier.

I sat in on television the other night. It obviously has a lot of problems, but I am still very fond of it.

What sort of problems?

As with everything, it started with the script. I also don't know that I had the confidence at that stage to handle something that big. Or the two protagonists were a little sketchy as well.

Do you see yourself as being a living legend of Australian film and television?

I don't think it's just serio. The producers have a lot of problems as well. They get a property and have



The men from *Household* on which Dohren worked as an editor and then director.



Paul Cavanagh and Mr. Gordon in *Murder Police*. Dohren worked as a script editor.



John Wayne in *Democracy*, one of the television shows Dohren directed for the *Grandy* telefeature.



Albert Lee, Monica Jones and Eric Oldfield in *Kevin Dohren's Gene in Grandy* for Robert Borsig.

to get it out. Often, enough time isn't spent with the script. Writers and directors would like to spend more time, but they get caught in the situation of having to go into production.

When I took on *The Mango Tree*, we had six weeks to get it all together and start filming — then, 47 days, to complete it. So, the script got away from all of us. It became a huge document, about three feet high and 4,000 pages, with 96 million words, not eighth notes under metal doors.

Then, you bring in the actors, who invariably want to put their force in it. The film eventually takes on its own personality and once that happens, it's a study in irony from you.

Do you think the present interpretation of the tax legislation whereby film here to be financed and released in one year, could worsen this problem?

You should be able to get a film out in a year. It's just how you gear to that. It doesn't mean a film has to be a quickie, though there probably will be some.

I think the legislature has problems, and these need to be looked at. But if people are smart, they should be able to get them together. All those producers who haven't done anything for a while must have schedules that are pretty well polished by now. Probably by mid-1982 we will see a lot of people gearing to out one or two films, and they shouldn't take any more than a year to make and release.

Apparently, "The Mango Tree" was re-cut after its release ...

Yes. When John Scott [producer] and I were working on the film we arrived at our cut. That was then changed a great deal, but John and I were able to change it back to some of its initial shape. The film was released like that.

Then once I had finished with the film, I believe Michael Patz was able to get hold of more money and re-cut it again. I think he took out another five minutes, which was probably a good thing. But I wasn't involved, nor was John Scott. I spoke to Geraldine Fitzgerald in

the U.S., however, and she said that she had given suggestions to Michael. Whether he was using all those, I don't know.

Which remake did you see on television?

Michael's, or whoever's it was.

Tele-films and Commercials

After "The Mango Tree", you did a couple more tele-films. Were they for Robert Evans?

Yes. Robert was then a part of the Grunsky Organization, so it was back to Grunsky. Everyone was making tele-films then. Robert, Ed, I think, 12, I made one with John Wayne, called *Demolition* and *Image of Death* with two American actresses. That was when Grunsky and Robert were attempting to make mid-Atlantic films for the U.S. market. It was pretty filled.

One of the Brando films is in sort? Some seem to take a long time ...

Yes, eventually. When I was making *The Last Picture Show* last year, *Demolition* was on television for the first time.

What happened between the two of the tele-films and "*The Last Picture Show*"?

Nothing. The world wasn't going to heat a path to my doorstep. I had a film running in the city and, though it was getting a thorough airing, it kept running. But I didn't get any work. Grunsky wouldn't take me as a television director and so that stops. Crawford and I didn't have a great relationship — we have now. So, for eight months I went steadily broke. Finally, someone asked me to make a commercial.

Who is it?

For Canada Dry — *In the Heat of the Night*. That was great. Commercials were completely new to me because I had always heard I'd never get near them. I didn't think they were real. They weren't.

Concluded on p. 97



The Mango Tree

By Christopher Finch from *Cineaste*, Below left: Director John Grunsky and Model Carol Burns. Below right: Jennifer Grey, Jacqueline Bisset and Peter MacNicol. Opposite: Dennis Hopper (right) as Geronimo Custer



George Reeves, Lois Lane. *Connie Fields and Son* (opposite), *John Wayne: Legend of Geronimo*, *Death*, *for the Grunsky Organization*



Dennis Hopper and Adam Carton, who plays his young son, in *Midnight Express*, the follow-up of the ABC's *I Can Jump Puddles*.



WATERLOO



In September 1981, the New South Wales Housing Commission announced that it had changed its plans for the inner-Sydney suburb of Waterloo. Instead of being scrapped to make way for flats, 200 old houses in the area were to be restored and another 200 built.

This decision was a victory for Waterloo residents after a nine-year battle to save their homes and the character of their neighbourhood. Just a few months before that announcement, the fight to prevent the suburb being used for high-density development was chronicled in *Plan*.

Waterloo joins what is fast becoming a genre of film dealing with resident action in Sydney (others include *Woolloomooloo* by Pat Park and Dennis White, *Richard Carter: Green City* and Donald Crombie's *The Killing of Angel Street*).

Like the earlier *Woolloomooloo*, *Waterloo* is another view of the struggle to preserve some of the city's traditions. But unlike the earlier two documentaries, *Waterloo* looks behind the events of the past decade to build up a picture of the area's history. In the process it reveals much about New South Wales state politics, from the post-Brexit years to the present.

According to its director, Tom Zabrycki, *Waterloo* is as much a film about the old-guard Australian Labor Party as it is about housing and resident action groups. But he did not set out to make quite so ambitious a document.

Zabrycki began his working life as a teacher and then a tutor in sociology at the University of New South Wales. In the early 1970s he abandoned his PhD thesis and gravitated towards video production and resident action, partly by applying in a resource against the introspective nature of academic life.

The movement he joined was characterized by an intolerance and far many inspiring alliances between middle-class working-class residents and trade unions, the NSW Builders' Labourers Federation, then under communist and left-wing ALP leadership. The movement was characterized also by attachment from a new kind of media — portable video.

Within the movement, Zabrycki met Warwick

Tom Zabrycki's 1986 film *Waterloo*

Robbins one of the first representatives to work in Sydney. Robbins had been in North America and had picked up the Canadian program *Challenge for Change* about the use of video for social change. One of the first projects back in Sydney was a half-hour tape on the Waterloo campaign, part of which appears in the film.

Not long after meeting Robbins, Zabrycki was prompted to make his own tape about a road accident near his Bilman home. Bilman is another of Sydney's older areas. Its narrow streets slope down towards the harbour and were being used by trucks bearing containers to and from the wharf. Resident anger about the environmental problem the trucks posed was pushed to reason by an incident in which one

called back into a car, killing two local residents.

Zabrycki made a tape about the trucks in a meeting of local residents. He borrowed equipment from an embryonic video access centre and, without knowing anything much about camera work or sound, managed over five days to produce a 40-minute tape which played back without shaking. Most important, it was seen by a large number of residents, and he believes it helped their cause. Zabrycki says he still remembers the overwhelming looks on the faces of state public servants when he and the majority of the village group showed the tape at a half-hour meeting in Canterbury.

Soon afterwards a census arrived inviting the group to carry out an environmental impact study. Subsequently Zabrycki made more tapes with various Sydney resident action groups. He also began to get commissions for tapes from planning research centres, and state and federal government departments.

RLOO

Barbara Alysen

In 1977, Zabrycki collected a grant for \$4700 from the Australian Film Commission to make a 16mm documentary of 40 minutes length on Waterloo. Then came the re-development and the subject of a fight between state authorities and local residents. Originally he intended to look mainly at the then campaign, which he figured would resolve some violent confrontations between residents and the authorities. Those confrontations never materialised. But the project shifted direction with the involvement of Margaret Berry, a secretary turned community worker and resident activist.

In 1972, Berry, her mother Marsha Barry and the occupants of another 200 houses in Waterloo received a letter from the New South Wales Housing Commission. It told them that the area was to be cleared for slum clearance and re-development — that the old houses were to be bulldozed to be replaced by blocks of flats. Like proposals to re-develop the Rocks and Victoria St, the Commission's plans for Waterloo would have dramatically changed the area's character. But in this case it was a state authority and not a private developer which was responsible.

Berry and her fellow residents decided to fight the re-development plan and they spent the next nine years doing so. In the early stages of the battle they were helped by the New South Wales branch of the Builders Labourers Federation, which had also stood by residents in Waterloo St, Woolloomooloo, the Rocks and other sites where residents found themselves in conflict with developers of various descriptions.

For Berry, the contemporary fight against redevelopment was part of a larger and longer battle to save inner-city homes and, at her suggestion, the film's focus was shifted to take in the history of Waterloo and that of the Housing Commission. The Commission was a state



Left: Bloody Waterloo Field Committee Assembly. Top: Waterloo Field Committee banner. Above: Including director, Zabrycki

Labor government's response to nearly a decade of evictions and, sometimes, violence in Sydney's inner-city working-class suburbs. It was established in 1941 by Labor premier Sir William McNeill.

A "local boy made good", McNeill epitomised the often well-intentioned administrators who failed to understand the way their plans for urban clearance cut across the feelings of insecuri-

city residents. Until 1969, by which time McNeill had bowed out of state politics, scores of terrace houses were listed for demolition with tenement blocks intended for their replacement. Not until the early 1970s did residents begin to fight back.

Despite his background in video, Zabrycki says he always envisaged Waterloo as a film production.

"Video is not yet suited to cross-market distribution in Australia and it is still less versatile than film, especially at post-production stages."

To start, the film is a stark contrast to the often numbly topical made about student activism, being instead a tightly-constructed blend of interviews, re-enactments, archival footage, still photographs and music — especially music. The score, composed for the film by Denis Kavanagh and Phil Lohr, helped pull the story together and keeps it moving along, in addition, Kavanagh, a South Sydney local and "professional rambler", acted as a check on the script and helped give Zabrycki a feel for the area whose history he was recording.

The film was also workshopped with a number of academics and community workers committed to the campaign but not directly involved in it. They stated interpretations of the historical sources were of which directly challenged Berry's views.

Zabrycki says he was then faced with a difficult ethical choice: to be completely faithful to Berry's interpretation or pursue a more independent line. Eventually, he says, a compromise was reached.

Waterloo was completed for \$20,000, excluding payments to the director and cameraman. Two-thirds of its budget came from the Creative Development Branch of the Australian Film Commission. It was screened first within the South Sydney community. It went on to win the documentary section of the 1991 Greater Union Awards of the Sydney Film Festival and cause controversy when Chayn Mannan's *Stepping Out* a leading contender for the award, failed to make even the final.

Since then, Zabrycki, along with John O'Brien, has spent three months assessing the film in Europe with the help of a marketing loan from the AFC. He says the film was particularly well received in Britain and The Netherlands and was shown at the Lyon, Edinbar and Florence film festivals.

As his next project, Zabrycki is considering three topics, all involving some aspect of Australian history. Having taken four years to finish his last film, Zabrycki says he is in no hurry to begin his next. *



the continuing saga of...

THE STORY OF THE KELLY GANG

INA BERTRAND &
KEN ROBB

The story so far...
The hanging of Ned Kelly in the Melbourne gaol on November 11, 1880, brought the bushranging era to a close, but seemed to only enhance Australian interest in the subject. A play about bushranging had been performed as early as 1821 and the theme remained a popular one with managements and audiences.

The career of the Kelly gang was depicted on the Melbourne stage by George Letch in August 1881, only nine months after Ned's death. The success of the bushranging genre, and the comparative ease of converting such an outdoor action drama from stage to film, encouraged John and Neave Hart to make Kelly the subject of their first dramatized film. They had begun as theatrical entrepreneurs and had

had such success with film exhibition that they ventured into production; the Kelly film was their second, and as it was much more ambitious than their earlier *Moving Melbourne*, they had gone into partnership with Millard Johnson and William Gibson, another firm of exhibitors.

Johnson and Gibson had been analytical chemists before taking up film exhibition, so they were able to provide the technical expertise for the project. The film opened at Melbourne's Athenaeum Theatre on the afternoon of Boxing Day 1906, and at the Town Hall that night. Thereafter, enthusiastic audiences supported extended seasons in all state capitals as well as country towns. The film toured New Zealand and England equally successfully in 1907, and was revived frequently throughout Australia over the next 10 years or more.

After this, though it was, by

reputation, the first feature-length dramatized narrative film produced in Australia, it was not seen for several decades and, by the 1970s, it was listed as one of the missing — the National Film Archive held only a copy of the program booklet sold for 6d. at each screening, a few stills from this and from other sources, and a copy of the daybill advertising the film.

For many years, it was believed that a quarter reel, given by Gibson to trade journalist Gayne Dexter and destroyed in the London blitz, was the last surviving piece of the film. However, though it is now more than 70 years since the film was first produced and the film stock of that period is notoriously unstable, the long period during which the film circulated, and the many prints which must have been made to supply so diverse a market, kept hopes alive that it might still turn up.

The Story of the Kelly Gang

by Biograph



Figure 1. Some prints for the 1906 *The Story of the Kelly Gang*, held in the National Library Collection. Below: enclosures from 1906 poster. Below from left to right: from Adelphi fragment.



Figure 2. Enclosure from 1906 poster.



Figure 3. Enclosure from 1906 poster.



Figure 4. Enclosure from 1906 poster.

And then it did. The first discovery was made in February 1976; three feet of the film was found in Adelaide, and donated to the National Film Archive in Canberra. This showed a few frames of the capture of Ned, recognizable from the stills on the 1906 poster (Figure 1).

Then, in early 1979, a more substantial find occurred: a tiny can of 35mm nitrate negative was found in Melbourne. The film was about 150 ft long, and in reasonably good condition, brittle and shrivelled, but not otherwise deteriorated. It had two sequences clearly identifiable from stills and from the poster: one in which the convict makes a resistance of himself at the Kelly homestead and is rebuffed by Kate and shot in the hand by Ned; and one of the ambush of troopers in their Wombat Ranges camp (Figure 2). The discovery of this fragment prompted new investigations into the history of the film.

Now read on...

A serious analysis of the film is very difficult from the very fragments available. The most immediate impression is of the shoddy use of locations, and of scenes presented haphazardly and incompletely. There is no use of stage posture or posing, and in this regard the film is closer to silent work of Edwin S. Porter in the US or Carl Hirschfeld in Britain than, for instance, the Indian primitive film. This is film as action, not as spectacle.

But there is also a most important use of the frame to create illusions of distance. The positioning of the camera in relation to the actors creates things that are of the same time, material and earthly dimensions. The two police left alone in the camp are seen to the left of the frame, in front of their tent, sightless & rifle in unison birds in the top right, with the human action dwarfed by the surrounding bush (Figure 2). The ambush comes in later, making the human action predominately over again. The capture of Kelly is particularly interesting: this is shot from a low angle, from the point of view of the police, and, although Kelly is in the middle



Figure 2. The ambuscade from 1906 poster. Centre from enclosure from 1906 poster. Bottom right from enclosure from Melbourne fragment.

distance, the impression is quite powerful as he advances on the camera, and the police in the foreground stand behind the doubtful protagonist of a fallen tree (Figure 2).

What the fragments cannot tell us is how these scenes, individually so impressive, were put together. We know there were no subtitles, which in other countries came to be used either as a description of the forthcoming spectacle, rather like the caption on a painting, or as commentary on the action appearing just before or after the image, rather like an author's com-

Figure 5. from enclosure from Melbourne fragment.



Figure 6. from enclosure from Adelaide fragment.



communication with the reader of a novel. If the absence of inter-titles, the links must have been purely visual. There is, for instance, a moment during the capture sequence when the snakes from a panel fixed by the policeman in the lower right corner of the screen subtend the action. From the few surviving frames, not necessarily in sequence, we cannot tell how such an effect was used, or, indeed, whether it was recognised as a visual linking device at all.

The fragments, then, are enlightening and fascinating. But, until more becomes available for study, the problems concerning the history of the production can, at present, well occupied, for over the years of its disappearance apocryphal stories have accumulated around it. As a result, very little information about the production is non-controversial. There are conflicts

Figure 5: Day and night and a fragment from intertitles from *Perth fragment*.



among claims and evidence about almost everything — the origins of the idea for the film, the source of finance, the location used, the identity of cast and crew, the cast of the film, and so on.

For a researcher trying to sort out these contradictions with hindsight, there are two particularly confusing items: a postcard dated 1910, and an undated fragment of film found in Perth. The Postcard consists of about five images of film, containing segments of two major scenes from the Kelly story. The manager of Sherritt, and the captain of the Glenowran Hotel. The Sherritt scene seems to be complete — at least there is continuity within it — but the Glenowran scenes are neither complete nor in sequence. The location for his house seems to be some sort of botanical gardens, with a man-made lake and narrow road. The buildings representing Sherritt's but and the Glenowran Hotel are clearly that of But and the attempt has been made to disguise their two-dimensional character. The two-story hotel has no roof, the bar shacks at the wind clearly indicating that no boards are placed on eaves, and people move in and out from behind both structures without pretending they are solid [Figure 5]. Other large trees representing trees have been placed symmetrically round the area, probably disposing unsympathetic buildings again no attempt has been made to integrate these with the real trees which are also present. There are no intertitles at all, even the name of Sherritt, which traditionally took place inside his home as presented in *Events*, occurred outside.

Presumably, the absence of intertitles would point to an attempt to avoid theatricality; but the methods used in this case suggest rather a wish to use sets already available for a stage presentation, and to avoid the technical problems which would have been inevitable in trying to film indoors. The final impression of overwhelming theatricality, is caused by the performances. Sherritt, in particular, goes through the whole gamut of melodramatic gesture and pose to indicate impatience by the reward, lack of money in his pocket, his desire to betray the gang, and his invitation to the police to come to his house for a drink [Figure 6].

This is clearly not the 1906 film. Not only does its style belie that of the other fragments and of the repeated descriptions in contemporary reviews of the 1906 film as "realistic" and "life-like", but the actors who can be seen in this fragment do not bear any resemblance to those in the 1906 poster, nor to those in the identified 1906 fragment.

The moral position of the film is also dubious. The 1906 version refrained from passing judgment, and attempted to present the incidents as objectively as possible, the Perth Fragment presents the gang as double-dyed villains and distorts the story in honourable as well as in inglorious terms to do so. It shows the gang forcing the old woodcutter, a pensioner, to face Sherritt's crowd to him, thus shooting not only Sherritt but also the two policemen who are with him. Thus this shot round the old man's feet in fact leads to "dinner", before killing him in cold blood and spurning his body with their feet as they leave [Figure 7]. The change is minute but in keeping with the cartoon style already described: the change from one writer to another allows the film to demonstrate (and so implicitly authorise) the perversity and ruthlessness of the gang.

Another indication that this is a different film is the presence of Ains Wylie, a character who does not appear in the 1906 printed synopsis, nor in my version of the historical story, but who is named twice, even in this brief fragment, in the earlier almanac news:

For some time this fragment was believed to



Figure 7: Scene in fragment from Perth fragment.

come from a film of the same name advertised in 1910. But the cast is clearly not those on the 1910 poster, and five of the six stills from the 1910 poster are missing, including the one of Sherritt being shot.

So, the Perth fragment is definitely not the 1910 film either. It is clearly a very early production, probably from before World War I, and no other artwork has been listed by historians as early as this. We can only speculate that, with the huge success of the *Tam* production, prints rights were available, and that this may have been one such film, produced cheaply by a theatrical company with the appropriate sets and costumes readily available. Though there is much of relevance interest in it, as far as trying to find out about the 1906 film is concerned, this fragment leads only to a dead end.

The 1910 poster is a different story, however [Figure 8]. One notable possibility was that the 1906 film — described in advertisements and reviews as having been considerably altered, from its first release of screening — was on continual runs of alteration/reinvention over its years of exhibition. This would account for confusion over the length of the film which is variously listed from 3000 to 6000 feet, as different prints might well have developed in different ways, once they were out of the hands of the *Tam*, and so variant versions might be appearing in different places at the same time.

Unfortunately, the 1910 poster makes this theory difficult to substantiate. It not only claims that this is "An Entirely NEW and EXQUISITE Pictorial Representation of The Thrilling Story of the KELLYS", but shows six stills from the film in which most of the cast is clearly visible, and not the same as those in the 1906 poster or the 1906 fragments. One background, however, could have been the same in both sets of stills, the interior of the Glenowran Hotel is similar in structure, though with differences in furnishings [Figure 8]. The 1910 poster says that the film was "Specially taken by Messrs Johnson & Gibbons, Melbourne", and this suggests that the film was, in fact, re-shot, perhaps without the contribution of the *Tam* this time, but using some of the original sets, which could well have been still in use, less than four years later.

If there are, as all this suggests, two distinct versions produced on two different occasions, this may help to account for some of the major discrepancies and contradictions with which the folklore surrounding the production is rife. For they are broadly speaking, two sets of stories, each one reasonably internally consistent.

The first group of stories is based on the maturing of Greville, the Tam and John Ford,

Gibson and that when he was in New Zealand with a touring English company, showing *Living London*, he found that audiences were awaiting his show in front of a stage play about the Kellys, presented by Charles McMichael's company. Though this claim was made many years after the events (Everett 2, July 29 1931, Sunday Mirror, October 9, 1949), it is certainly true that the McMichael company had a very

successful New Zealand repertory season during 1908, and that one of the plays they performed was 'The Kelly Gang'. Gibson's story is also compatible with the claims of Sam Cresce and of John Fortune of having played in Kelly plays around Melbourne, too, as has already been noted; there were plenty of these around in the years before 1908. Gibson and Cresce have been credited with the original idea, and the available evidence makes both claims conceivable.

Production occurred, according to this first version of the story, on Wednesdays and Sundays over a six-month period, at and around the Melbourne suburb of Hoddleberg. These afternoons were the traditional half-holidays and might well have been used by the producers so the only time their money-cow and cow could still be available in case John Fortune's quite entrepreneurial show at

"Each Sunday and Wednesday for several weeks the estate manager and crew left St Paul's Cathedral earlier in horse-drawn traps for Hoddleberg. Salaries ranged from \$10 to \$15 a day which usually included Horses were hired from Gorton's livery stable" (The Sun, November 11, 1939).

Vivian Linn (brother sister and biographer of the Tati brothers) and Gibson confirm this story, adding that sometimes the company also travelled by train. This was an important issue, as the Victorian Railways Commissioner was said to have provided a rail track gang and train for the attempted demolition. Though the sources do not agree on where the day's work was played off - Hoddleberg, Rosemont and Eltham all feature a mention. And as all are on the same line, it is possible that all sources are referring to the same place. There are no records in the Railways Department which could throw light on this, but the plan is the plan in the Railways Historical Society, and members of that Society have failed to identify the place of work from the details available from the poster.

Charles Tati's wife had been Elizabeth Vetch, the Vetch family lived at Charltonville Estate in Hoddleberg, and were part of the artist's community which the famous 'Hoddleberg School' of Australian painting developed. This version of the story has the Vetch property as the site of most of the exterior filming, though the buildings visible in the stills cannot now be traced. Elizabeth Tati was also an expert horsewoman, and was credited with often playing Kate Kelly (Fortes, The Sun November 11, 1939) or with at least doing the riding for the unknown actress who played Kate Kelly (Tati, *A Family of Bushmen*, p. 25).

E. J. Tati's diary (not, unfortunately, kept at the time, but written up later in a date not specified) credits Charles Tati as director, says John and Charles Tati together wrote the scenario, that Sam Cresce was assistant director, and rather ambiguously, adds 'Photographer Michael Johnson Filming William Gibson'. It seems likely that it was Johnson who operated the camera, and that Gibson was responsible for the processing of the film, for a story is told of his developing the film in his bath (Tati diary, p. 26), and of his knowledge of chemicals being useful for obtaining effects such as a red tint for the sections of the film which showed the forging of the gang's armor (Tati diary, pp. 25-6).

The second group of stories is not as systematic and independent; it is rather a number of alternative claims to the first story independent of each other, but capable of being read as a single narrative, particularly if they are seen as referring to a 1910 version rather than to the 1908 one. First there are the claims that the



Dudes in Bush Setups (Sydney Morning Herald)



Ben Tati and Steve Ward stand next to each other. (Sydney Morning Herald)

rights to the play were bought from E. J. Cole's Bohemian Company, and that the members of that company provided the actors for the production. However, Anthony Buckley, writing from Victoria, supplied by the Sydney Cole family, certainly agrees with the Sydney Cole account, writing basically about Gibson and probably other interviews with him stated in 1939 that, "actors were hired from Cole's Dramatic Company at \$1 a day" (Sunday Herald October 9, 1939). But it would have been very difficult for the company to have been in the 1908 film, as they were dispersed throughout 1906 in weekly-change repertory at the Hosierdale Hippodrome in Sydney. It would not have been possible for them to have travelled twice a week to a Melbourne suburb over a period of months, while working regularly in Sydney, 1908-1909.

However, in March 1907, Cole was reported to have opened a Maliburn Hippodrome and, in April, Tasmania magazine reports the opening of the company's first Kelly play in Sydney. Cole may, will, therefore, have been available with the "new and elaborate scenario" (Tatian, April 1, 1907) prepared for the play to produce a new version of the film in 1910, near Maliburn.

In contradiction of the story of the two-weekly visits to Hoddleberg, there exists a persistent rumor of the film having been made on a single week's location shooting, followed by a few more days back in Melbourne. For instance: "Our horses going journeyed by train to a little country town ... We all stayed in the local pub, kept by a more experienced bushranger I remember, and there we all slept dressed ... That day every individual in the district, male and female, wagged it, and they

Concluded on p. 87

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NARRATIVE MANIPULATIONS

Brian de Palma's BLOW OUT

Tom Ryan

If there is something particularly disconcerting about *Blow Out*, more disturbing than anything to be found in any other film by Brian de Palma, it is perhaps best located in that film's closing moments. A cyclical narrative movement around finding the finish-

ing touches for the horror film whose rough footage prefaces the opening credits for *Blow Out*, is completed, and another circular movement, that of the camera around *Blow Out's* central channelling, Jack Terry (John Travolta), continues but remains unfinished as the screen becomes dark. Terry's progression through the narrative is not distinguished by any particular growth towards maturity or by any developing movement around Terry can find only at the moment of his physical death. The final release from the enclosed world will be his unbroken throughout the film.

Ostensibly *Blow Out* belongs to that cycle of films which concern large-scale conspiracies in contexts which are underlain in their generic importance or journalled from *Blow Out* to *The Passenger*, from *Chinatown* to *The Tenant*, through *Executive Action*, *The Conversation*, *Night Moves* and *The Parallax View*, a cycle of films whose box-office record could only generally be described as mediocre, whatever the individual merits may ought wish to otherwise ascribe to individual examples of the cycle. Compared to all these films in the characterization of the hero is absolute, indeed rare in own world and the work he pursues, disposed in his search to locate what he sees as the truth, absolutely deterministic to all those around him and, finally, to himself. The nightmare may well be "out there", but it is also deep inside.

Terry is very much in the tradition of these heroes. A would was for a film production house, but usage of himself and his work is accepted against a belief in his independence in his superiors over whom he cannot come into contact. Yet, as he pursues his ends, evidently to be going to fulfil the demands of his producer, Sam (Peter Boyle). Urged by him to find "the right screen" for their horror film's shower murder, Terry instead directs his father at

last *Scary Movie* instead another James or the eight scenes of *Wichita Creek*. Brian de Palma's *Blow*



expanding the library of sound effects that constitute the expressed mood of his studio. He is totally involved in his private world of noise and voices.

The film's opening credits are linked by a series of split screen images in a sequence which underscores with an additional precision the preoccupation of the film. One half of the frame observes Terry's restless movement around his sound library, while the other half shows his television carrying a news bulletin, which he is not watching, about a potential presidential candidate. Two worlds, the private and the public, are thus linked by the film. Terry's custom-built location finds itself in the reality of the former. At the same time, the sequence draws attention to the making of *Blew Out* itself, the label on Terry's collection of sound effects referring not only to his particular interests but to the effects which are going to occur in the film we are watching (thrust, beat, crack, footsteps, shot, etc.).

Prior to shooting *Shogun* (1973), and after the events political concerns and formal experimentation of *Greetings* (1969) and *Hi Mom!* (1971), *De Palma* identified his government towards the thriller as attempting to find "something that represents us from the political and moral dilemmas of our society for a while." Accordingly, *De Palma's* films, consciously or otherwise, have never abandoned these issues, and, defined than a little more broadly, *Blew Out's* representation of social relations seems particularly pernicious here, as does its movie queen. The kind of society any film builds between itself and its viewers can be seen as political as well as moral in its implications, and the construction of this space is obviously a matter of the measure by which it film is made.

I attempted to demonstrate in an article based around *Beyond* or *Not* (*Cinema Papers* No. 31, pp. 20-25) that there lies within a kind of reflexivity in De Palma's schemes, drawing attention to the processes of creation and of watching, and *Blew Out* very clearly assumes this concern, not only in the self-referential segment to which I have already referred, but also in the way it motivates follows the production of two plots, focusing on power at the same time as it adheres, with a dithering and insidious aesthetic unconventionality, to the conventional formats of the thriller.

The film assumes this generic dialectic during the sequence that finds Terry filling the self-imposed function of an evening at a bridge over the Washington Creek in search of new sounds. Armed with his powerful recording equipment (Robin Wood has evocatively described his metaphor as "Vulcanite phallos"), he gains fresh pleasure from eavesdropping on a couple of lovers, one of whom, on becoming aware of his thieving presence, signs their departure ("What is he? A peeping-Tom or something?"). Shortly afterwards, the accident to which the film's title refers takes place and provides Terry with an unexpected addition to his sound collection. McElroy, the political candidate, who was the subject of the rather semi-hallucinatory in which Terry had shown no interest, arrives as the car plunges into the river, while Terry is able to rescue his companion for the evening, Sally (Nugget Alton).

From this point, the narrative follows Terry's attempts to reconstruct the incident and to discover the reason for the paradox which he has discovered from his sounding, has caused the



blow-out and the politician's death. His search becomes one for what he sees as "the truth," and the吹-out which he is presented by officials only serves to confuse him.

"I'm not so gullible like by these guys. I know what I want and I know what I know and I'm not going to stop until everyone in the country knows about it."

He is informed in his endeavour by the discovery, after a shortish shot coverage of the accident, of a weekly journal, that an amateur photographer also happens to be at the right place at the exact time. During the protection of the film producer, he spends his time searching for someone to fix the damage, a delighted "Gent" at the filmshed producing the sound is perfectly synchronised with the image substantiating the thesis about this particular. It is a moment which is judged by his director: "It's a good scene," response to his producer's excitement when, at the end of the film, the appropriate voice-over has at last been found for the girl in the shower in the horn film.

In his pursuit of "the truth," Terry manipulates Sally into visiting him. Like him, she has been urged by McElroy's assistant (Terrence Curran) to forget the incident in order to protect the reputation of the dead man, and while the woman to have every incentive of doing so, she is also drawn by her debt to Terry ("I saved your life. The least you could do is have a drink with me") and motivated by his apparently romantic interest in her. His intentions, however, are single-minded and at no stage in the film (and, perhaps, it is too early) is there any suggestion that her existence means anything to him other than a way of getting in what he wants to know?

3. Ross O'Gorman is a research fellow for the film *Dream Machines*, and will discuss it in greater length in the new issue of *Cinema Papers* in March/April 1980. 4. *Shogun* is a historical epic. While it does not incur a commitment of the function of the events fictional memory has the new audience accustomed edge seems to create a kind of compunction, and the events on the screen, owing the power to affect the audience from within, become a kind of threat to the viewer, especially from Terry whose behaviour is erratic at odds with the responsibilities fully carried by it, and suggesting a state of exhaustion of a measuring by the possibilities

Missy Kao, Gena Rowlands in *Blew Out*. Photo: John Alton

Even after he has learned that her role in the events leading up to the accident was far from innocent, one together with the physiographer Mumby Karp, played by Dennis Frantz, she had still part of an elaborate plot to let McElroy off a clean bill of "misdemeanour" for the purpose of shielding her "secret" if he does not change. His reticent revelation to her of his guilt about a past incident, when a haggard outcast on his part led to the death of a underdog cop, needs more a strategy (in fact, all this) to delay her intention to follow the advice of McElroy's wife, who urges her to leave town, thus an argument of his resistance to take her into his confidence.

Terry's account of this incident is represented in flashback and creates a series of references that echo back and forth throughout the film. The pleasure at the apparent effectiveness of his problem and expertise turning to obtrusiveness the total consciousness of his error is seriously circumscribed in the later sequence when another incisiveness places Sally in a situation similar to that of the one. The implications

of *Blew Out* (directed by John Alton) are



1. The working title for *Blew Out* was "Personal Effects" and I suspect nothing would have been lost by its retention.

2. Joseph Conrad, *The Film Director As Imperialist* (Berkeley: U.S., 1970), p. 33.



Looking like a madman, Terry in his studio, holding an armed tape. Blow Out.

of Terry's lack of consideration of the human factor in his work and of his overriding obsession with uncovering "the truth," have become disastrously clear. His misguided pursuit of his alter ego, inadvertently placed her in the clothes of Melville's killer, Burke (John Lithgow), reveals a desperation which is at least as much a recognition of what the danger he has put her in implies for her as it does for her.

Throughout the film, emphasis is placed on Terry's inability to investigate the last of his weaknesses. His passionate quest for knowledge is also an attempt to ensure himself of his own power, his failure to achieve anything but the most limited understanding of events leaves at the end — after he has disposed of Burke — no

recognition of his motives for the killing, a revelation of nothing more than his personal impotence. Again with characteristic insight Robin Wood has noted that

"at the end of a De Palma movie, the patriarchal order has collapsed beyond recovery. Typically, the film moves towards the destruction of the male protagonist."⁵

Given the explicit references throughout De Palma's films of the destructive consequences of male manipulation of women, in which context *Blow Out* is no exception, Wood's observation is a particularly useful one for a reading of the film. Terry's impotence in *Blow Out*, a product of the fact that he cannot recognize himself outside his professional identity, is fully worked out in his relationship with Sally, and is visually reinforced by the motifs of castration anxiety in De Palma's disposal. The recurrent motif of overexposed shots of other characters as well as Terry evokes the sense of a power at work above the characters, of an individual helplessness which pervades that long despite their sense of control and their attempts to fix an order at things. The repeated camera tracking and panning movements of the camera around Terry's set create a feeling of chaos against Terry's attempts to create that order (nowhere better illustrated than in the sequence in his studio after he has found all his tapes erased; when the camera's 360° path releases the course of his movements, rendering him disorientated, and moves round and round the angle of destroyed tape) and in Terry himself (in the camera tracks around him while he is castrating the body of the murdered Sally in another of the film's "blow out" sequences in the framework of the Babylon Day finale) give explosive expression to his emotional despair.

Terry's ability to capture the right sound effect and to join the infinite film repository in lead tape in the next shot in his attempt to find "the truth" seems totally dependent on chance, on the sudden and unexpected appearance of the sought material. His execution of Burke is

similarly an act which indicates his blindness to its consequences. Not only is it his fate to save Sally but it also cuts him off from "the truth" that he thinks he has been seeking, denying him any illusion of authentic release. And if the killing of Burke might appear to have satisfied the demands of the conflict, the epilogue works to indicate the limitations of such a formulaic response to the film, both in terms of the personal drama (as Terry thinks his fugitives have against the sound effect which will be a constant reminder of his irresponsible impotence) and of the public one (the possibility of ever uncovering the chain of responsibility between Burke and the others who have been a party to his crimes dies along with him).

Further developments are perspective on Terry's ambivalence of Sally as the situational connection the film personifies between Burke and Sally. All three have their parts to play at the scene of the accident near the start of the film and all three manipulate Sally for their own ends. Sally, despite her later protestations, had engaged her in a setup which put her life at risk and over which, ultimately, he had no control. Clearly there is a difference here between Sally and Terry, for while Sally takes no pleasure in trying to protect Sally and makes no attempt to care for her when her life is in danger, Terry does both, even if his efforts are in vain. Yet the connections continue — both record the event, both take advantage of Sally's publicity, and neither is particularly bright in the plan that they lay though they think they are.

Agnès there are clear differences of motivation and attitude between Terry and Burke, yet the similarities the film draws between them are fascinating and illuminating. Both are professionals (whatever the lie may be, Terry is shown to be good at the mechanics of his craft, and Burke is a most competent killer) and they are self-reliant in the performance of their skills, even if both are eventually undone by them. Both employ blinding devices in the course of the film, and despite having no overtly sexual interest in women, both bring such an interest in order to achieve their (again very different) ends. Finally, both are bound together in their responsibility for Sally's death, Terry's misapprehension, his weapon for uncovering "the truth", playing its part, even if Burke's knife, his weapon for covering-up his part in "the truth", is the actual murder weapon.

Throughout *Blow Out*, along with Jack, the viewer identifies the character in possession of the film as the one who seems to hold the key to power, the control over the course of narrative events. Burke, having tricked Terry and Sally into handing it over to him, seems to have acquired total power over that narrative movement as he destroys the footage. Terry can kill him, but there is nothing he can do to gain access to the lost power. However, retrospectively this power over the narrative is established in a literary one. What at first had appeared to be a periphery narrative thread — the attempt to find "strength/sound" for the soundtrack of the horror film in post-production — acquires a major importance in the film's closing moments, encouraging a reassessment of *Blow Out*'s epilogue sequence which had initially appeared just to be a simple joke at the viewer's expense (and at the expense of the horror "spine").

5. The profit with the aid of female energies seems to be established here, and though it is never quite explicit, we can only assume that this process is in itself to assist the strategy for us to believe that De Palma was not fully conscious of it and of its ramifications for him as a director.

6. Yet the film resists the accusation of being "kitsch" (John Kain, Dennis Sanders, and the like). Unlike *Chucky* (Charles Goffey) and other exploitation of the cult of gore, *Blow Out* is more "frivolous", but with a significantly different, macabre.



What had appeared as a source of a rather meager work instead is created an all-embracing story, powerful and disturbing; the film that Terry thought he had been ignoring was the one for which, unknown, he had all along been seeking out the finishing touches. The real power has been in the hands of the film producer from the beginning, and the human waste that Jack has left behind him has been less in the service of a crusade for "the truth", than fulfilling the needs of the machinery it was constituted by despite the unshakable nature.

Like much of De Palma's previous work, *Blow Out* offers its viewer a double vision of a narrative work (and I can think of few films in the past decade that have squared either an absolutely gripping narrative flow or the density of its formal arrangements) and simultaneously of a reflection upon the very processes by which it was constructed. Perhaps it is in this kind of discourse that the best of the new Hollywood cinema has been forced to go, with unashamedness guided by a blending of old Hollywood cameras and European "new vision" educated in the social and political upheavals of the late 1960s and early 1970s, and sharpened by the critical and theoretical developments around film during the same period. It is unashamed devotion and *Blow Out* is a good example of what it has to offer.

Right: Does *Blow Out* manage to find elements of McMurphy's "madness"? *Blow Out*, Robert De Niro, Dennis Lehane, 1981, *Paramount Pictures*. © 1981 world of Philadelphia Screen *Blow Out*.





Body Heat

Body Heat is a film noir, a genre film informed and charged by a modern sensibility. It is also Lawrence Kasdan's first film as director. Kasdan, a screenwriter, has written *Continental Divide*, *Raiders of the Lost Ark* and *The Bodyguard*, and co-wrote *The Empire Strikes Back*.



The provocative Edmund Kemper (Michael Cimino), top left, meets the woman who has turned to an old, wily, Mervyn-like, life-saver, Mia Farrow (Kathleen Turner) and Ned Beatty (William Hurt), all others aside, make the point of campy moments.



PART ONE F PRODUCT) JON DOWDING IDES

LM ON G

...and the Word was light

When the process of moving pictures ceased to be a travelling peekshow and novelty attraction, becoming the enormous entertainment industry it is now, people were attracted from many different areas to have a crack at putting their visions, fantasies, jokes, fears and observations on film. They came from vaudeville, melodrama, operetta; from sideshows, serious theatre, ballet and the fine arts. They had been dancers, businessmen, painters, drill instructors, dilettantes or photographers. Within 20 years nearly every industrial country in the world was making films, pushing new discoveries to their limits, drawing inspiration and direction from any allied field that might be of use.

Film has some remarkable attributes. It merges together into one basic genre Writing, music, painting, sculpture, song and dance, and performance can link art, literature and drama through association with one another in a way

that may have been dreamt of, but has not been possible until this century. Cinema has become the dominating artform of the 20th Century, on completion it is passed around the world in the same way that Botticelli's most recent painting would have been passed through the courts of Florence 500 years ago. The new pictures, produced by private, bond and choir,

would have been carried on a boat decorated with flowers to wherever it was to bring in honour of the Lord. Today, thanks are offered to a different god.

Ever since the beginning of film, the designer has played an important role, starting with the inventors and sets Georges Melies had for his own silent productions in France in the early 1900s. But there were little other than陋陋 enclosed within the cinema frame's own presentation arch. A few years later, in Italy, mother of grand operas, the art became so mature for Giovanni Pascoli's *Cabiria* (1913) that the camera was forced to abandon its static position and start rotating about the huge marble hills to get a better look at its surroundings. A cinematic innovation had been foisted upon the motion picture by the sheer exuberance of the building. In 1916, D. W. Griffith advanced the cause of reproducing historical manuscripts by creating the matinée audience art for *Intolerance*, due largely to the fact that he just wanted to impress the Holmes Judge by the illustrations, I imagine he succeeded in his intentions.

Now while the early years of creating illusions in sets or spectacular backdrops obviously had an element of seeing who could build the biggest and best, it is equally apparent from the photographs that these early art directors and designers were not copying the world around them or the findings of their extensive historical research. What they had still done was to make

1. *Holmes*, a slanted set of mysterious Water L. Hall who disrupted that well-intended painted by Beppo Ingiallo.

2. *Intolerance*, a painted program of a nearly unknown production and from a magazine the entire subject whatever it might have been. What was his name? Perspective — what perspective?



John Dowdow, production designer. His credits include *Mad Max: Fury Road*, *The Blue Lagoon*, *Dawn of the Planet of the Apes*.



Above: Greer Garson, *The Enchanted Cottage*. Right: G. W. Cedric Gibbons' sets for *Rebecca* at Warner Bros. Below: Camera, Provencher's Cabinet.



full use of the opportunity given to them in providing something new and exciting for pathé film, and created a special reality for their film, in which everything — the costumes, sets and props — referred to that new concept. The idea of living in a studio reality had already changed by that time, and the critics ate out warlike films in one's mind and memories. "We're real world where we thought we lived blends with the world of dreams."

About the same time, the entire movie world was in a state of revolution; people had gradually accepted the ability to travel by listening speech on land and even in the air. They could talk to others half-way around the world, poison each other with gas and had thousands of new inventions that were designed to help make daily life more comfortable. On top of this, the world of thought had been disrupted by Sigmund Freud, Carl Jung, and even Oskar Wilde; women were to be thought bizarre, and the art world was in a state of intense discovery, much to the chagrin of the public, which had made some discoveries of its own, that paintings could be slanted with the painted and of an umbrella, if they were left to be displayed.

Feminists, other people's subversive thoughts and forms. Men Freud painted his, and Salvador Dali dined with Luis Buñuel. Each was independent, separate or thought immediately back about others, giving the postmodern film industry a challenging adolescence, growing up as it was with many brother and sister and in the middle of the film 40-year period of the 20th Century came a world revolution, and at the end of it there was Stravinsky informed that all this should be in color and informed that all this should be "fast beat," and the critics, "why're going to invent the theatre?"



By the 1930s in the U.S., film was a strong entertainment industry, attracting many artists, actors and craftsmen to apply their skills in this new art, prior to a lot of these men and women were unable to practice for themselves on account of the Depression. The resultant flow of labor (a lot of which was available at vastly reduced rates) helped buoy the output of the studios (see study). There had also been a healthy and energetic interplay and exchange of ideas between theatre and film and other arts during the early years. The studio system had been well established since the 1920s and, in later years, saw the involvement of writers like F. Scott Fitzgerald, and artists such as Salvador Dali, who designed a dream sequence for Spellbound in 1945, and even started an animated animation for the Disney studios.

The design departments of the major studios began to take on the characteristic touch of these department heads. Thus each studio could self-consciously gather together an art department that would provide a distinctive trademark. Indeed in Ernst Lubitsch's observation that, "There is Paramount Pictures, and Metro Pictures, and of course the real Pictures... But Paramount's is the big Parisian of them all," is that point about distinctness and reality again.

What Lubitsch is referring to is the fact that the Paramount studios art department, headed by Hans Dreier until the early 1930s, appeared to be the atmosphere, joy and exuberance of Paris, better than any representation of the city could ever have done. Paramount had looked at *Essence of Paris*, after words, and the very fabric of the backstage, scenes curtains and backstage all you'd want to stimulate themselves into the heart of the audience with it's enjoyment the experience of seeing the sky on film as much as a square France. The art of film had been stretched beyond stage extenuation to embrace actual feelings and sensations. During this time, the real life name of age in the American film industry.

The overlord of the MGM art department

from 1934 until 1946 was Cedric Gibbons. One can see his credit on every MGM film up until 1936 (when he retired with a stroke), because he had a 10 year contract that only his name should appear at handing the design team. This agreement is also supposed to have designed the Oscar award, of which he won it himself during his long career. Gibbons was undeniably an extremely creative man, despite his unfortunate characteristics, and I use him to illustrate an important polar about the acceptance of the new-found film reality.

Throughout the 1930s, the interior decorative trends of the Art Decoists, combined with influences that were later to emerge as the neoclassical, function-orientated Bauhaus school of thought or industrial design, blended into what was then known as the Mademoiselle (what we now call Art Deco). New examples of basic or spartanist buildings continued entirely in the Art Deco manner are curiously rare, due mainly to the fact that connoisseurs of art and architecture always have any because, rather than like to see elaborations of what they have seen to work on the past, even the recent past.

Gibbons was, as a designer and producer architect, a genius to develop the Art Deco style to its limit, not to be lived in for years to come, but safely for film. In creating his sets, therefore, he could push the style to levels that had never been approached before. That could never be enjoyed on a Sunday afternoon by its owners — because he knew that when you went swimming for film you might go beyond the strictures of architecture and experiencing laid down in the real-world. His set for MGM's 1935 production of *Ben-Hur* establishes a height of the Deco style that exists only in film, which has since then become reality. The richness of Deco work documented just beside Gibbons'berry of spangled-off curtains, displaying the mirrors reflecting the rooms into blackness, and the symmetrical border containing those mirrors, which spills out history and a surreal mystery.



with admirable economy. This art, like many others off the doodle in the U.S., arrived to herald the new fashions of the day. He had started to play the program and writers of taste and dreams — turning a world ecosystem.

It is interesting to consider that this use of the film studio by the designer and producer as two-story buildings, hothouse greenhouses, paradise or ideal homes, extensions could not have been conceived so effectively had it not been for a total control of the tool in hand — film as a malleable art form. The next recognized step was to take total control, not only of the tool and materials and devices, but to start manipulating the audience, in the same way that a neophyte hammerer sways a piece of stone knowing that somewhere in there is a virgin and child.



Well, in 1939 David O. Selznick was packing *Gone With The Wind*, and, as producer, he went through four directors for various reasons. However, the entire film had been planned as paper before it went to the shooting stage by William Cameron Menzies, one of the most influential and prolific designers in Anglo-American cinema, who had done "a thousand small, perfectly composed sketches for the camera to follow — every shot on paper, even to the light effects — and the various signs submitted to Menzies' vision" (Mary Corbin and Cedric Corman, *Film Comment*, 1979). To keep these various signs happy, Selznick gave Menzies the title of "Production Designer," for he had an great hand in the look of the film as in the dynamics, the rhythm, and the lighting. Corbin and Corman continue:

"If a film director is perceptive enough not to allow his ego to interfere, he can extricate his art director to create ... The intricate language of his mind and delicate sense of his directorial duties do not permit his production designer to work with the maximum."



Left: James Bissell sketch, *Spellbound*. Below left: *Spellbound* screen sequence by Sibylle Szal. Below center: Max Kozak, *Elegies of the Cities*. Below right: Luis Buñuel and Delia Duca's emblem. Above: William Cameron Menzies' continuity sketches for *Gone With The Wind*.

The term production designer had been introduced, not as a gratuitous title, but to describe a concept — that of someone constantly monitoring the look of the project to ensure that the end result is as coherent a package as possible, and to work closely with the director in the planning stages to design whole sequences, or even the entire film, on paper before shooting. This work is combined with designing sets, and overseeing other visual departments, leaving the director more time to spend with his actors and other. I shall say more about the particular role later on.

Meanwhile in Europe the approach to film-making had been quite different, not being encapsulated in the U.S. studio system, the European film was the domain of the director, rather than of the tool at hand. The studio system was more like a large theatre company, with the head of the organization often unknown to the workers. As a result of the independence of the European directors, one can see a far more specific output, and subsequently a more rapid development of ideas. If you like, this is the



Above: *The Poet* or Jean Cocteau's *Blood of the Poet*. Right: Cocteau at work.

aspects of the movie director, it would have been his vision, but was the distinctive trademark of a film rather than that of an egomaniac. One cannot imagine Luis Bunuel or Jean RENOIR submitting to the whims of their designers — they were the artists, though often in collaboration with others, who were apprentices to their field.

In Europe, a different style of film developed one more intimately concerned with the inner feelings of man and woman, and reflecting the more traditional values of family, religion and class struggle. In the U.S. silent days, the European films of the pre-war period were also more closely linked to the conservative attitudes. Representations of the sexes leading to coquettishness like the Biograph Doll performances, or the involvement in film of a poet such as Jean Cocteau.

It is interesting to look back to the formative years of European cinema, where one finds precursors for contemporary film power. Jean Vigo's *Zéro de conduite* (1933) was remixed by Lindsay Anderson.⁴⁴ If in the 1960s and 1970s American could go as well as Francis Coppola's *The Godfather*, with such extraordinary motion, fast剪辑, well look closer to an today, like *The Poet* and the *Saint*. A marvellous look at the French Roman Catholic psychiatrist, priest, falconer, occultist Ophélie and the entire surreal group's reverberations on Emile's, an experienced contribution to the language of film that now so readily recognises and uses it. These influences go to some way make possible the work of Nicolas Roeg, Coppola's and the *Monty Python* team. But it does not come from the U.S. cinema. But such disciplines remain in close collaboration with the medium, and such exercises the devotion that are now at hand.



the role of the designer in film

I do not see it as essential that every film have a designer, since many films of a non-commercial nature are the brainchild of the director, who supervises the project from beginning to end, with the help of an art director, to ensure that the settings look right for the idea. This sort of film might also be

shot largely on location, requiring only a certain degree of decoration. But the designer is not restricted to the large budget film by any manner of means, since by establishing a style of attack for a film, and ignoring the demands of naturalism for instance, the designer can create atmosphere and atmosphere with no suggestion of scenes and backdrops, thus saving the produc-

Below left: Jean Vigo's *Zéro de conduite*. Below centre: Cocteau's *Ophélie*. Below right: Francis Ford's *The Godfather*.



not employ a great deal of money, in return for a film with a coherent overall look. In this manner, it is possible to produce a film for \$3 million that looks as though it should have cost \$4 million, simply by professionalizing the approach. However, to do this, it is essential that key creative people on the team are prepared to accept this approach. That may seem rather an odd thing to say, since I know you're asking why would those people be involved if they don't necessarily all agree with one another? Well, it happens. I can assure you, unless the director, photographer, designer and costume designer are in accord, and the director trusts these specialists to interpret his brief for the film, then the whole thing will be a shambles.

It is equally important that the director has the same conviction about the film as the producer. But if the producer decides that the "style" of a film is a good money-saving device — that therefore can be utilized visually in this manner — and on doing the results he feels, because he has never seen anything like it before, and adopts a more conservative approach, then that money will have to be found to ensure that notwithstanding. Reproducing success stories for film is an extremely expensive business. What this example demonstrates is that the director has the wrong producer, and quite probably that neither of them has the courage of his convictions to produce an innovative piece of work.

As an example of a low-budget film produced on a shoestring, *Mad Max* has the aspect of a far more expensive film. I used only nineteen Mad Max, composed, written and directed by George Miller. George's singular vision and unerring creativity exhibited an equally enterprising group of people to realize his extraordinary idea. The film was made in 1979 for considerably less than \$1 million, and it is to date the highest-grossing Australian film ever. George and producer Bryan Kennedy had planned the film together, being at complete accord with one another.

The picture had been totally designed in the writing stage, resulting in crisp, spacious film compositions, a very fast cutting rhythm, bright colors and a great deal of action — from the fracas and in the crashes, movements. On the other hand, there was no money to build anything extra to establish the futuristic world, so we had to use everything in an utterly broken-down condition, the ratty items of set dressing being garbage and litter, which costs nothing. The narrative consequences could then be enhanced with certain key objects. Like the car wrecks as the focus of the beginning of the film, the bucketfuls of broken glass in the scene



Above: Costumes as set dressing. George Miller's *Mad Max*. Below: Max Ray's Object to Be Destroyed.

scars, or the extraordinary sight of the policeman official riding on a broken lottery drum — in a Japanese sort of arena while he discusses policy with the police chief. All these apparently thrown away details give magnificence to the incongruous objects as well as their surroundings at the same time. One learns something about a town in the future when industry has ceased and its products have become tokens to the people of that time, and one sees those things in unconnected places, which makes their intended function off the嘲弄, 嘲讽 or education.

So, art and design must live in gloom; in fact the two words are often used synonymously. This becomes clear if one looks at a dead which I can best explain in my own terms. Suppose I have to design a haunted house for a film. I can either turn to one of the many books that have been published about horror films and copy one of those gaudy buildings, or even create a synthesis of several types of houses from this genre. On the other hand, I can come up with something nothing my own, which would be a paragon of fun (and the director's) idea of a really spooky place. If I choose the latter, I cannot start drawing and I have a clear idea in my mind of what the finished thing should look like: there is no point in even drawing a sheet of paper. The pencil will reluctantly do the work for me as it is only a tool of my mind and its ideas. Furthermore, once that initial idea has finally germinated down on paper, for the house to be built, I must have worked out every detail of color, decoration, dimension, texture, and the apparent age and character that the place is to have. If I have not, then the end result will show quite clearly that those aspects have not been thought through, that there was no overall concept. The audience can then only be that the building will not say "haunted house" to the audience. The original intention will have failed.



A great many films fail for reasons of this type. It is an incurable syndrome, a consequence of sloth or laziness. It is not good enough, though, simply to put statements of intent in audience as though saying "Well, it's something like this — do you get the idea?", which only goes to show a lack of planning and design in the broader sense.

There must also be the very strong conviction that the original intention and the direction taken to achieve it, is right for the film in question. An idea that is only half concurred cannot be carried through p. 90

Below: The *Monty Python* team or Cast of Death



TAX Notes

Prepared by the Australian Film Commission.

The following notes have been prepared as a general guide to Investors and Producers dealing in Australian films for the purposes of the *Income Tax Assessment Act* (ITAA).

Each individual project has to be assessed on its merits, and the information below is of a general nature.

It is stressed that in cases of doubt inquiries should be made to the Australian Tax Office (ATO) for a ruling on the specific facts of the individual project.

Eligible Films

To qualify for consideration under the new provisions of Division 10RA of the ITAA, a film has to be a "eligible film" and one having "significant Australian content". The Minister for Home Affairs and Environment makes an assessment in this regard, and if satisfied on the basis of project details submitted before production, issues a provisional certificate as to the film's eligibility and content.

It should be remembered that changes in the specifications of a film, especially if they involve foreign elements, may jeopardise the continuing status of the project in terms of certification and, therefore, prior clearance of any proposed change should be sought. On completion of a film, a further application should be made to the Minister for a final certificate and provided that the Minister is satisfied that the film has been completed within the details submitted in the application for provisional certification, together with any approved changes, a final certificate is expected to be issued without undue delay.

Eligible Expenses

Marketing/Revenue Distinctions

The Division 10RA deductions relate to capital expenditure incurred by the taxpayer in the production costs of a film. It is important to note that a typical film investment package may involve the expenditure of money which do not, in the hands of the taxpayer, have the nature of capital expenditure with regard to production costs. For example, amounts may be expended by the production company on behalf of the investor which are capital expenditure with respect to film-production

costs (e.g., formation expenses of joint venture or corporate structures), and conversely other expenses may be of a revenue nature associated with the film, such as publicity and marketing expenses.

Therefore, each category of expense should be carefully evaluated, to identify whether it will fall for assessment as a non-production capital expense in terms of the ITAA, a capital expense for the purposes of Division 10BA or a revenue expense for the purposes of Division 10RA.

Revenue expenses of the film (such as publicity) are eligible for deduction, however, they are only eligible for deduction against income derived from the same film in release, to which they were originally expended and at the time that such income becomes assessable.

Production Expenses

Legal Expenses: Such expenses related to production goods and services are generally eligible expenses. For example, legal costs of contracting cost and crew qualify. However, legal costs of contracting investors do not qualify in the same manner.

Sets and Props: Items of a capital nature, such as equipment, buildings, sets and props, and other constructions are eligible to the extent of their value consumed during the production (e.g., the net cost of set construction qualifies after deducting from the cost of construction the proceeds of sale or other realisation). Sets and film equipment should also be treated on a net basis.

Completion Guarantee: Standard form completion guarantees relating to the budget and time performance of the film have been held to qualify for eligible production costs.

Producer Fees and Production Overheads: These qualify to the extent that they

refers specifically to the producer's role of producing the film. Care should be taken in relation to payment for any other services which a producer may render the overall project, such as accounting, finance, creation of venture vehicles, etc., as these would not qualify as production costs of the film.

Contingencies: Naturally any amounts originally budgeted in an overall contingency will fail for assessment depending on the way such a budget amount is allocated and the form in which it is actually expended.

Overseas Expenses: Payments in favour of non-Australian taxpayers are understood to stand at 10% depending on the character of the payment in the hands of the Australian resident taxpayer. The general rules described above apply.

Publicity and Marketing: All costs of publicity and marketing are revenue expenses rather than capital cost of production.

Distribution Expenses: In principle, costs of materials produced after the completion of the film, for the purposes of servicing sales, such as multiple prints, etc., are revenue expenses. Completion is generally taken to occur at answer print stage.

Development Expenses

A film project generally starts with the acquisition of an existing trademarked property, such as a book, or with the creation of an original screenplay. From that point, to the point at which a production can start, considerable development work is generally required, including writer's and editor's fees for development of the script, professional fees payable to directors and others for consultation in respect to such development, costs relating to location surveys, shooting and conducting of cast and crew, access fees and casting of proposed film. This type of expense can be termed as expenses of developing "The Property". Provided the taxpayer acquires "The Property" by virtue of an arm's-length commercial transaction, in the same way they acquire other tools of production required to make the film, then such costs of developing the property are eligible in the hands of the taxpayer as part of the production costs of a film.

At Risk

The "at risk" test has been held to apply to two separate aspects of a film investment. Firstly, it relates to the status of the taxpayer being "at risk" for the production costs in the sense that those costs are incurred on behalf. Secondly, the test is applied to any financial transactions that are designed to make the taxpayer's risk a "paper risk" only distinct from a commercial risk.

At Risk Expenditure: To qualify for Division 10BA deductions, the taxpayer has to fully commit his investment to the producer before the producer commits the expenditures which will eventually be cast from the proceeds of the taxpayer's investment. In other words, the critical relationship is the timing between the investor's commitment to the producer and the producer's commitments to the suppliers of production goods and services,

other than the cash-flow of the investment, and the production costs. Care should be taken, therefore, to monitor the chronological status of expenditures which are proposed to be met from investor contributions.

Finance or Risk: There has been considerable debate on the "at risk" test in relation to borrowed funds expended. It is understood the situation is as follows. In relation to borrowed funds, the taxpayer remains at risk for the total of his outlays, provided the funds utilized in making those outlays are a loss liability for the investor. Any arrangement whereby the repayment of those funds is limited and whereby the investor is not subject to risk for that repayment, is susceptible by the Australian Taxation Office Commissioner under his power to determine to what extent the recipient's contribution to the production costs of the film are "at risk". For example, a non-recourse loan paid directly to the investor on the basis that its repayment is limited to the proceeds of the film would generally be taken as not being at risk.

In the normal course of events, it may be possible for the producer to secure a sale of some of the film rights before the production of the film, or even before it is commenced. Providing that such a pre-sale arrangement was the result of a normal commercial arm's length transaction, then the income arising from such a pre-sale arrangement will not generally be taken to reduce the taxpayer's risk of loss.

However, to the extent that income was derived in the one and same arrangement under which the taxpayer has the lion's or otherwise put in funds to enable the expenditure to be made, the income will be taken into account in determining the amount for which the taxpayer was at risk.

Underwriting

As noted above in the "at risk" commentary, the taxpayer is required to have his investment contractually committed to subsequently claim pit expenditure of amounts on account of his investment as an eligible expense. Therefore, an arrangement under which a producer pre-commits to incur and expend money, the funding of which is guaranteed to him by an underwriter, will not, as a rule, lead to such expense being eligible in the hands of investors subsequently introduced by the underwriter to reimburse such expenses.

However, so far as the tax on some expenditures of a film deal will be committed by the producer until a later stage of the film production process, then on an interim basis an underwriter could guarantee the introduction of investors who would be in a position to control the required level of commitment to the producer before the producer has to commence such stage production expenses.

Therefore, it is possible to place two-tier financing, whereby early production commitments are covered by early contributions from stage one investors and later contributions are covered by stage two investors, with an underwriter guaranteeing in the stage one investors and the producer the due performance of stage two investors, so that the final financing of the film is assured.

It should also be noted that the expenditure of funds which will not be the subject of a claim for deduction under Division 10BA is the nature of financing and is not subject to the "at risk" test. This type of financing can be used in conjunction with a stage one and stage two reimbursement plan noted above.

Allocation of Individual Investments to Production Costs

As previously noted, the overall cost of a film investment involves expenditures for some items which are production costs. Therefore, the credits claimed by an individual investor will depend on the allocation of his investment to particular expenditures. Only that part of his capital investment, which was expended on production costs, will qualify for the 150 per cent deduction. Care should be taken to control at the outset with regard to those categories of expense to be met from the investor's contribution. The extent to which the contribution may be used for items which are either non-production expenses or which are production expenses, but which are not eligible in the taxpayer's hands because of their prior commitment by the producer, should be specified.

The application of finance from sources not seeking tax deduction (e.g., pre-sales investment from tax-free sources) to items of the overall investment basket which do not qualify as eligible capital production expenses, minimizes the deductions available to taxpayer investors.

Timing of Deduction

Effectively the project has to satisfy three main tests to be eligible for Division 10BA deduction. Firstly, the film has to be completed according to the taxpayer's use of the copyright of the film for the purpose of producing assessable income (or to derive "profits" and, thereby, the Minister has to issue a permission certificate in relation to the film).

Additionally, of course, the taxpayer has to fulfil the material conditions, in that he is at risk for his expenditures, that is, a resident taxpayer, and that he is one of the first users of the copyright with the intent of using it to produce assessable income from the film.

Revenue Test

One of the preconditions for claiming a deduction concerns the derivation by the taxpayer of assessable income from the use of the film copyright. This has been loosely referred to in the industry as the "Revenue test". It should be noted that the test rests upon the matters set out in Section 17(2)(AF) and that in principle it is not necessary for the film to be exhibited to the public to satisfy this test. Other forms of general industry marketing can produce assessable income for the taxpayer investor. An advance option, theatrical distribution or television broadcast, either in Australia or overseas, is one example.

These tests are in the nature of general requirements and should not be seen as specific rulings authorized by the ATO. Producers and investors should consult their professional advisers and, as noted before, in case of doubt, application for specific ruling should be made to the relevant ATO office.

The above information is believed to be correct at the time of publication. However no responsibility can be taken for law received by me prior to relying thereon. *

EDINBURGH FILM FESTIVAL

1981

Mari Kuitta

Austerity dominated the 2016 Edinburgh International Film Festival. The urgency was worse than expected even in 2015 with Britain's entry norms having purchased a lovely old Marischal Cinema in the heart of Edinburgh to now accommodate the burgeoning houses the Free Zone and to present a series of shorts from the USA. The 2016 edition offered many by invitation, including the £100,000 and the £400,000 awards, yet in view of the urgency at fulfilling the financial criterion the usual of the Festival had to be postponed.

Earlier in the year I had been suggested that no Festival should be held in 1993, but the new director, John Hickey, knew that a small, pell-mell Festival would still be better than none at all. Therefore, as usual, 15 days to eight months ahead of its usual audience, the festival's publications and posters, the Festival, with 100 performances, finally because it remained true to its original principles.

It is these principles which had made Edinburgh the Mecca of independence supporters, a seemingly democratic-free-for-all atmosphere and also ensured a great number of the 100,000-strong festival crowd were pro-independence supporters. The Preses and their supporters, principally Macmillan, The field of these principles is as wide as a spectrum for new dental independence, and to entities and individuals for them to more important circumstances that increase their popularity in the eyes of the public. In this case, it was decided to try to make the status and importance of documentation - which and its importance.

Some of these had already been shown at other festivals, others after that seen. The two Augustus van Public Enemy Number One and Against the Grain were broken in earlier

where they had an agreed shared dream.
in the same

2.10 **Politically Motivated Killings**
One survived in a box containing two copies of Reel Two, thus depriving him
of his audience and source of income.
to judge it tiny. All three sets of *Reel Two*
he sold, apart from his *Reel One*,
with the *Reel One* being his best seller.
He had been reading for this kind of club
for many years and he was disappointed.
The first group of people who came
to see him were *Russell's* members
and friends and his *Reel One* in
particular was a tremendous success.

So it was overshadowed by two American documentary features which really peaked and displaced the most-pressed cultural and sexual *Rabbit* and *The Gay Aller Trinity* a well-made and well-timed looking head documentary about a subject which could never have handled in any other way about the character and motivation of

Robert Degenhardt and the atmospheric test his team built the detonator for the atom bomb.

enveloped to The Texas Chain Saw Massacre at John Carpenter.

Shortfall of Features

Although in planning the *Entente*, Jim Healey had no compunctions about cutting, this did not result in peace. There was no room enough material from Europe, hardly anything available for a third special session of the Peruvianos, another one Swiss and some German ones. Even Pethes could boast he had been held responsible by many Healyists.

Charles de Lucca said a glorious people of understanding education.

The daily "newsy" news by Edinburgh was issued from 1910 to 1912. The publisher was John Linnell (John Linnell & Sons) which has a sharp sense of the Merton who took of everything like it before. So he had created a legend at home, as it already mocked the girls at parties for whom only found in the present year.

In the German empire or Bismarck's Reich, socialism by its policy of social politics as he had it developed with his goals of the same term, furthermore one of these investments became not a really successful project because the public was not willing at all to accept it and to support it.

For those who liked it (yes in parentheses): 70% of those who gave it. The unknown stands out as a 40% being 3 times more popular.

British Dependencies

The same anti-war statement signed did suggest rather than a general selfless Lomax and Smiles by RAEI Louach-Weiss in
Communication to General Louch-Guérin

emphasizes the alienating and degrading effect of any tie whatever to the Gobi Desert or the steppes of Central Mongolia in a rapidly urbanized and while my Losong's usual cameraman Chen Mengyan was asked mostly by my press office to look back and forth at the temporary problems of unemployment, the disappearance of family relationships, the lack of verbal communication among working-class youths, repeated by his leader and ending of the tour.

Loss is a measure of the hidden cash a business loses if everything it has disappears. **Health** is something they depend on to measure the cash available to them.

A firm financed entirely by the EBIT Pro-

Edmund Bowes *Where* by Bill Murray and John Davies was chosen for the London press show at the Edinburgh Festival. It's one danger of looking like a film star to open the Edinburgh, with its inherently unpredictable audience from less sophisticated times of glitz and glamour. Edmund Bowes is the great inheritor of Edinburgh's screen tradition.

Accipitridae. *Micrathena* has some fine species even apart from its worthy beauty of showing punctures between the lines used in weaving and the main ornamentation adopted by most spiders. These are surely excellent weavers, rapidly weaving around them in every corner of the world in their

The photograph is meant then to represent speech, and some of the acting teacher's focus as well as the elimination of the masterly with speech patterns.

Find out what you need to do.



Publication by no other than their former Master or Author is illegal.



*See Murphy and Ross Down: *Mimesis*, which draws 'parallels between British culture theory and the much more extensive tradition by French writers.'*

John Cusack in *Escape from New York*

and abetted by Curtis Menges and made with money from the Welsh Arts Council. The film's all-green texture, predicated upon the original material, was put together in six days. On top of that, it got by without any location fees like the ones paid by most independent film studios. Cusack himself, who adds a sombre tone over the air while doing his best anal-transexual domineering with the girl in her boudoir session, thinks a profit would be submissible if the film is marketed more or less reflexively as a cult movie driven by a political message in whose favour.

The systems crew must look elsewhere for existence as incomes still fluctuate. British Film *Blame on Eddie* by Michael Shiloach, another first-time writer and director who professed to have never seen a film before he started, seems to open some further fine horizons. It depicts how unloved children by accepting the mobility and insatiableness of mobile steel English society may find their mean attitudes and disabilities are not shared by the young people of far away. Eddie is one a lonely boy who has to look after his needs in American culture and learn consequences, which develop his dignity and strength.

In spite of slight faults *Blame on Eddie* presents the emotional and social issues involved without overt sermonising or moralising.

A third category which pleased the women's discussion as well as the critics was *And They Called Me Party Oystermilk*. The directors, Jenny Wilton and Jennifer Rixworth, interviewed the most celebrated showmen who defined mid-1970s rock and pop culture. The film's a bit of a hodge-podge, but it's interesting to consider that it was Ruth Sheen's assault at the National Film School

though there was a touch of splendour in closing the week with Abel Gance's *Resurrection* in the seven-hour version he devised for RKO. Gance's film, with a full live orchestra conducted by the score's composer, Carl Davis, was superb.

But on the other sides were of disaster and new directions, such as John Carpenter's *Escape from New York*, Peter Medak's cheerful spoof *Stevie the Gay Star*, Jennifer Moore's *Violent Femmes*, and *They're Not There*, an off-the-wall, probably best-acted comedy. Fully entitled *Double-Fiction* (written by

A corner of an emerging gothic in Peter Medak's *Stevie the Gay Star*

Moore), both *Escape from New York* and *Stevie the Gay Star* will no doubt continue to find some connection with the off-beat festival mood.

But the most important new talents were also on display at the Edinburgh Film Festival, and those include *Kathy Burke's* *Wives* (an offbeat, first-class *Gender Girls*); Elizabeth Montgomery's *The Rose Hotel*; and the knottily first screening, *Satellite Ride* by Alain Poitras and John Léveillé. These are all offbeat works, and should not be discredited by a sentence or two as an overall failure.

Report: KENNETT MASTERS as they characterise the symphony Edinburgh has become quite unpredictable.

By showing much film in an array of contrivedly situations and contexts, and by giving young Renaissance Black students the chance to show off their films, the Edinburgh Festival confirms its struggle against the pinup慢 of the British 1980s. One can only hope that like the trend of musical handbags will be over by 1982, and that the Festival will return to supplying worldwide coverage of new talents. Long live Edinburgh! *

Scene from *Auntie Potts*. Director: Jeanne H. Joncas. Producers: Shirley Eaton.

Outnumbered by the U.S.

As always, the British and The World that were supported by some European interest were outnumbered by the American imports. One reason was that the lack of finance forced the Europeans to win the Gala Prizes from countries having funds rather than just having gen-

Mark Stiles

P A R T T W O

W O M E N

BRIANN KEARNEY

I had been working in and around still photography in the 1960s. I did modelling for a long time and a few television commercials I have also been living with Kevin [Kearney] for about 17 years, and, since I started living with him, he has always worked in film. It is something I have always wanted to do.

Kevin worked in Europe for a while and off our way back to Australia I constructed *The Indian*, I couldn't do anything for about three years except write. I wrote a children's story called *Armeny and the Trapper*, and a script for a film, *Andy On-Due*. Later, I applied for money from the Australian Film Commission to make *Andy On-Due* and they said no. So I made a film of *Armeny and the Trapper*, which I did at Jack Thompson's place. This was the first film I did for myself. What little money we had came from Kevin's savings. We did *Andy On-Due* the same way, everybody worked for nothing.

Was "Jeremy" a children's film?

Yes. It was 2½ minutes and done on 16mm. We had a nationwide tour making it. Jack was first assistant. There were about 20 people involved. Patrick Thompson played the little boy, Jeremy, and Sean Syron played his imaginary friend, Tom.

Thus I decided to keep going with *Andy On-Due*. It is rare to make a film about the emotions that pass through one's mind while one is doing something. It is a bit abstract, but it was always meant to be like that.

Kevin McQuade plays Sam, Budget Murphy is Rachel and Anna Miss is Makala, the girl whose mind we explore. It is about 50 minutes long.

What has happened to that?

I have finished it and I am just waiting for an answer from Film Australia. They have got longer each year. They have got longer each year. You have a lot from the first script. I did a few Super 8 films in between, from which I also got a lot of experience. They were good fun to do.

Are you writing lots?

Yes, I am trying a long film that time. They have got longer each year. You have a lot from the first script. I did a few Super 8 films in between, from which I also got a lot of experience. They were good fun to do.

Do you have help writing the feature — money from the Australian Film Commission, for instance?

No. I have written the first draft already and I am just doing the second now. It is titled *Mother Lady*.

Will you direct the final film?

Yes, I hope so. It is the sort of thing I would like to make.

I have spent the past couple of weeks writing a script for *Ella McQuade and David Bracks*. They came up with a really good idea for a film, and they wrote the storyline. They really enjoyed doing the script for them, but it was not the sort of thing I would want to make myself.

Which film or filmmakers do you admire?

I really like Nic Roeg's films. I think they are superb.

Didn't you have something to do with *Walkabout*...

No, I just travelled with them for a while. Kevin was working on it as it became sound recording, and he was with Nic all the while. I spent some time with them here and later in Britain.

Roeg doesn't make a lot of films, but I think every one of them you can see again and again. He is a wonderful director, and inspires people tremendously. *On Walkabout*, they ran out of money a month before they finished filming, and he inspired people to keep working to finish it — and the money came through in the end.

I don't think he has made an enormous amount of money on his films, but he has always made good films, and they keep coming back.

Is there any suspense back in *Walkabout* being made in Australia?

I think we don't stay into anything erotic in Australia, which is the sort of thing in which I am



BRIANN KEARNEY

I N D R A M A

interested. You never see anything terribly erotic, and as soon as something comes across in Australian films as being erotic, it is immediately put down as being pornographic. We haven't really any feeling about eroticism. Most of the films we see are masculine things, with people always doing strong things.

But I don't spend all my life out there on the basketball court, I spend a lot more time in bed. I think a lot more people do than care to admit it. And it is something you never hear about, people's personal feelings. You always hear about how they feel about everything that happens outside, in the outside world. I am more interested in how people react in a sexual situation to other people, because we don't all react in the same way.

You are not talking about films like "Aids Purple" ...

I don't find films like that erotic. With someone like Nic Ross you find that you can deal with erotic things in a wonderful way. He has the most extraordinary love scenes in his films — every cut of skin, in the love scene in *Walkabout*, the boy and girl never touch, it is all just done with eyes. We never have anything like that here.

Is it because most films here are directed by men?



Jennifer Lawrence, Thompson's wife, and Cooper O'Brien, spread at Brianna Krieger's children's film, *Jimmy and the Giant*.

Photography: Brianna Krieger

1979: *Jimmy and the Giant*
1980: *Amélie*
2001: *Zoë and the Lady* (in preparation)

I have different ideas about it, but I think sometimes men are also stopped. I think they are probably up against the same pressure if they want to do that sort of film. Kim Cattrall probably ran up against a bit of this in *Munkey Gag*. He had some very graphic and, I think, quite beautiful love scenes. Helen Gleeson was there on the set which was a good thing. I sincerely hoped to keep some feeling of the femininity in those scenes. But I think he could find that audiences will have the same problems.

Somebody else I know made a feature and actually cut the love scene out after having had the film shown at a private screening. They cut back the love scene because it was a bit strong and people in the audience said not good enough and said they didn't think this would happen. So, I don't know.

Embracing is a different thing to deal with, as *Aids Purple* was embarrassed by it and they away from it ...

I think an And also some of it is really quite angry and not loving, but I don't think that is a bad thing.

Circulated on p. 13



"We don't worry about sex in Australia, which is a pleasure in itself. I am interested ... in how sex something comes across in Australian films ... as being erotic. It is immediately put down as being pornographic." — Krieger, *I didn't make this*. On left, Jane Wraight, Roslyn Marshall. (See photo)



W O M E N

SONIA HOFMANN

I recently went over to Hollywood to do some marketing of *Mama Loves Jack* and some other shorts from the Australian Film and Television School. I had been writing feature scripts for the past 14 months, and I wanted a break. So I thought it would go across and check it out.

I had a glimpse on Sunset Boulevard and showed my films to Terry Southern who wrote *Dr Strangelove* and Jack Schaefer who produced countless Hollywood

epics. Terry called me the "Renaissance of Australian Film" and Jack wanted to get me an agent in Hollywood. It was very good for my confidence because living in Australia you tend to talk into the woodwork, you are just like everybody else. But over there you are someone new, you are someone interesting. They really look at you more.

When I gave them a quick run down on the production report before screening my films, they all nearly naked over because most of the films were made on mu-

current budgets. *Mama Loves Jack* was made for \$3000 and won three or five days.

Bananas Up was based on a *Madame Bovary* story and I shot that in three days on a budget of \$10,000, and *Jungle Lass*, a documentary on King's Cross, I shot in one night, though it took six weeks to edit.

Hollywood I saw as a disaster. Losbhearts should drastically cut its belt with police behaviour becoming something I was there when (President) Reagan said that. It was the last evening of the American Film Market, and they were due to have

a large party. After the shooting it was cancelled.

When they finally did have the party the following evening, I went to the Ritz Carlton and there were rows of police cars, 1000 yards of police tape, 1000 yards of chain-link fence, 1000 yards of barbed-wire, security. It felt like I'd walk right in prison rather than a cathedral.

Anyway, if you said you were from Australia they would walk towards you with their hands open ready to shake your hand. There is a common feeling of looking towards Australia in the great emi-



Alex Ober McGehee and Merryl McGehee with Sonia Hofmann. (Photo: Michael G. Smith)

I N D R A M A

hope. Every writer, every producer, every director I spoke to asked, "Do you think I could go out there and maybe set up again?"

Also, it couldn't believe how many scripts were being thrown in my hand. It doesn't happen here. I wish it did!

But as I read them, I realized that I was not a product of that culture. How can I direct a film in the Bronx about a couple little old ladies? I could do it but, because I haven't grown up in that background, I wouldn't have the same intuition and smell for it. This made me realize that I can make international films here using Australian people. Even though I am a Czech directing them in Australia, I have become a hybridized Australian. I was educated and grew up here.

"*Mavis Lives Jack*" was your last project at the AFTRS ...

When I presented the script at the Film School, they strongly recommended that I not do it because the songs weren't any good and because it was far too ambitious a project. They felt I would never be able to bring it in on budget and on time. They told me I should attempt some little freestanding epis — perhaps a documentary on some sort of case I had to fight them tooth and nail to be allowed to make it. It might not have been *Mavis* but it taught me how to write films猝死 everything — probably the most valuable lesson I had at the Film School.

What role did Diane Marsh play?

It was Diane's original idea. Her and I co-wrote the first draft. I wrote all the lovely-devey sit-down stuff, and he wrote all the police material and all the musical roles because he is far more familiar with it. Diane then came off and wrote a draft which we then worshipped with the actors. He wrote the next draft which then I found that was a very good way of working.

I gave the final script to the actors a week or so before the shoot. We sat down one afternoon and worked our way right through. We had a reading, pulled it apart, stood it on its head, put it back together again, then Diane worked the final draft from that. It came together very quickly, very naturally. We actually had *Ronin* and *Johnny* in mind when we wrote it.

The cost in *Mavis Lives Jack* was no surprise. They believed in the script so much that they were willing to work 24 hours a day just to get the film up there quickly. Haydn Kessans was also a very valuable AFTR assistant. He has a



Sonia Almada directs Mavis (Diane Marsh) during the filming of *Mavis Lives Jack*.

great storehouse of energy if it can be guided in the right direction, there is just nothing he can't do.

What are you doing now?

I am writing a feature film, which I have been working on since Film School. I will direct it, and edit it if possible. I want to try and keep it small so I can control it as much as I can possible. I don't want it to get out of my hands. I'd like it to be a low-budget feature with a small crew — virtually the same cast crew as *Mavis Lives Jack*. That way 12 or 13 people plus a sound crew. You come in on best on a low budget and kill 'em — producers, that is. It's very important for your first film to go into profit!

Will you say less dialogue, do you see?

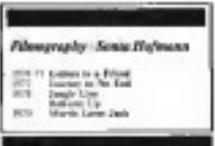
I wouldn't want it to be excess than \$450,000. I'd like it to be less. You need a very good production team and a small audience and small crew, because it is very important to keep that intimate feeling on a set. As soon as you go to these very



large-budget films, with a million people running around, I find that you lose vital energy. A lot of people stand around waiting on other people. If it is small, you can attack that whip much quicker.

Have you been approached to direct other projects since *"Mavis Lives Jack"*?

I had a few scripts sent to me but they are not in my area that I could really work on. One was a depressing story about a girl with terminal leprosy, not a subject to set my heart pumping with delight. The only reason I want to do writing is because I can't ever find



anything or any script or property that works in the same mould. I mean that I do. I am dying to meet with writers but they, as yet, haven't materialized. So I am forced to concentrate on what I have.

I am not a very good writer. I am also a person I am so intuitive more than I am a writer. I am much better directing and much better talking. Being actually putting pen to paper, editing a guy, directing as a total joy. Casting and pre-production is also a joy. Writing is like torture. It is the hardest thing in the world. I have so much respect for writers.

Would you always cut your own films?

Yes. I have cut all my material — with a little help from my friends.

Cochlear's 25



Michael Rubbo

Hiding behind the "I"

Michael Rubbo, top Australian filmmaker for many years resident in Canada, talks to documentary director John Hughes.

Explicit personal intervention in your film is very much part of your style. Why did you develop that approach?

I did not develop it cold-bloodedly. I came to it almost apologetically. I saw the film journalist doing his research and coming up with subjects in a so-called objective way. I could not do that. I had no proper journalistic background, and, to compensate for what I then thought of as a deficiency, I developed a personal style. I used the word "I" in my introductions, for instance. I hid behind the "I".

Why did you feel you had a right to a position that didn't even pretend to be objective?

At first, I did not think I had a right. I just felt I could not do the other thing. Later, I developed a rationale for what I was already doing.

I had been a painter, and I thought, "Well, painters have won the right to portray the world as they see it. They sit in front of documentary reality and produce impressions, personal visions. Why can't a documentary filmmaker do the same thing, be substantially impressionistic and personal?" I felt a lot better once I had that worked out.

So, from the beginning, you saw yourself as an artist with the right to self-expression ...

Na, it took a while. Then, with growing confidence, I claimed more and more the right to project my vision. But at first, in *Sad Song of Yellow Sky*, it was tentative. I did not appear in that film, just my voice. But even there it was a funny subject to be personal about, something as serious as that bloody and unusual war [Vietnam].

You chose to work in the world of galleries with your first film, "The True Source of Knowledge". How much did that film have to do with your experiences in Australia, or with being at an American university during the Vietnam war? Was it equivalent to, say, the experiences artists had in relation to Spain in 1936?

I have never thought of it that way, but the Vietnam war was certainly the major political event of my life. It was the time when I was most against the society I lived in, which was the U.S. as a student, and then Canada. Certainly, Sad Song came out of a feeling I couldn't quite then articulate, but I had in my something I bluntly argue that

was. But my efforts came nowhere near the works that came out of Spain.

What was good in my work was that I went against the tide of fairly sober stories and managed to my oblique, personal way to do something which touched those Americans who saw it. I should say a lot of the credit for Sad Song goes to the cameraman Martin Duckworth.

Did you have a conscious conscious of the dominant strands of objectivity? You seem to suggest it was a process of honesty, but your films argue it was a process of defiance ...

I used to be impressed by so-called objectivity, but now I see it as mostly hubris. We all sit through our lens of partiality and prejudice. Better to have the lens in sight, so the viewer of the movie can measure the angle of distortion for himself.

I am not defeatist, but now I am prepared to defend my style. I am not saying it should be copied, but for me it has worked up till now. Every artist should find his voice and speak with it.

Is that something the National Film Board of Canada allows to happen?

Yes. In a sense, it even encourages it. The NFB is a rather disorganized place and due to that disorganization there is a lot of freedom for the filmmaker. There are various veto mechanisms, but the power is in the hands of the filmmakers to a surprising extent.

There is a scene in "Walking for Fluid" where you argue with Jeff Stelling, who put up the money for the film. Did Stelling see the film rough cut?

Actually, he didn't put up the money, though at the time of shooting he thought he had





conscientious equity in the film.

Yes, he saw the rough cut. He would not sign a release during shooting, so I was pretty nervous about the screening I could see him squirming during the show and expected a blast when the lights went up. And there certainly would have been if his wife had not turned to him before he could say a word and said, "That's just JEFF!" He passed and, before he could even mention his objections, Tom Dohr just produced a canister with his wonderful sound editing way and got him around to thinking it was a good piece of work. Now Shirley likes the film a great deal and sees it all the time — for what I am not sure.

Interestingly, I always show my films to people before they are released.

Have you ever had to make changes as a result of an objection?

Actually, Jerry Stahlwood in the same film did not like a few explosives that came from Sterling. I substituted something little beeps. I was ready to do this because I thought Stahlwood had been very generous with himself in the dialogue.

But usually I don't make people that angry. I am not a trickster either. He goes into Clark pre-

tending I come from West Germany when really I am from East Germany. A film crew did that just after the soap which trapped Salvador Allende. They got away with it. I admire their guts.

But Chile under Pinochet is different from Cuba under Castro . . .

Sorry. I did not go on with the comparison hopefully towards Chile. I felt pretty positive at this time. But even if I had been negative, I didn't have the temperament to pull such a statement. I'd be myself though, because I have no criticism more respectful. If the friendship with the people I like, I can't fake that.

Even in Vietnam, in a situation I disapproved of, I sought people I could like and showed my dislike of the general situation by being there.

In "Punishment and Flauging", though, there is a character, the radio producer (Rod Blakar) who is very like Sterling in "Waiting for Godot". He gets fairly heavy treatment . . .

Liking someone during filming is actually a complex thing, when I think about it. I suppose I liked Rod Blakar at the time that he sharpened the trans-fle drivers I was getting on film. Word for word he may have been insufferable, but he forced the women, who are the bones of the story, to really

The Disengagement in Waiting for Godot
Jeff Sterling right Jerry Stahlwood, Alan Alda

assume what they were trying to do and ultimately to do it better. I liked that a lot, for them and for me, in terms of having good film material.

Anyway, I showed Blakar the way I saw him and created lost to look before test-penting, but he declined and so missed his chance to question my vision. Sterling was much more image-conscious.

How did you feel while shooting the Sterling sequence? Were you flauging how you were going to eat it or just concentrating on what you wanted to say?

I think there is no greater high than having something starting and revealing supposedly while the cameras are rolling in good hands and you see the one who is calling the shot. Under your breath you are saying, "Jesus, I am going to be getting off Great! Great!" It is all the more delicious for being unscripted.

The argument you mentioned is Waiting for Godot I knew in self-defense. Sterling was putting too much emphasis criticizing me all the time for not keeping any footage for the Fidel interview. I feared he would ring the NFB in Montreal and get them to pull the plug. I thought I had to get evidence of

how he was treating me for my own protection. I waited here, because it was important for him to realize I was protecting myself.

So, while you describe your approach as gentle, you are conscious of the power you have, as a filmmaker, to document . . .

Sure! But in this case it was merely a failure to a bigger power. He is powerful and rich, while I felt pretty vulnerable. I was just equalizing the situation a little.

Is that a metaphor for how you see yourself as a filmmaker, as somebody who has a certain weapon with which to wage war on the dominant powers?

That is far too strong a term for my style. I argue, tease and laugh at things. I don't blurt like the East German crew did. I don't work from the emotion of anger that Barbara Kopple fed in for *Marties County*.

Documentarians have often had a natural tendency to be anti-establishment. They put down and abhor the official current that is supposed to inspire us, except Leon Redfield with his *Triumph of the Will* which is called a classic master but is neither that nor an impression, but a corporate masterpiece orchestrated with infinite care.

In the U.S. the lead of the Black hats and white hats, so-called documentaries like *48 Minutes* are cinematic sherry: good guy film journalists hunting down bad guy politicians, bad sharks etc. The street plays a key part in this genre, for it is in the street, and only on the street, that some of the quarry of such programs can be caught.

The street is no-man's-land, and for a second or two the black hat is exposed or his steps between his Feature building and his bourgeoisie.

In one show, a Black crew is hot after the hunting of a corrupt mid-western politician. The man sees the cameras in their vulnerable moment and makes the mistake of running along "no-man's-land". Existing footage, guilty footage. He ducks into a car park. The cameras follow, opening up for the gleamy interior.

Finally, the camera has the perfect guy poised against a concrete wall. There is no escape. The journalist, also puffing, pulls out the facts about the parts this pompous boor had supplying on his political board's agenda. The man blanches, spills all over his face. It is amazing. You have the basic arrow, trial and conviction happening right in front of you. Time-lab cutups — it is?

But even those of us who don't go so far are somewhat at the attack normally. It is from suspicion, a desire to redress the balance, or do we just know what counts?

Given the documentaries made for organizations — and probably most of the documentaries in the

1. You Only An NFB producer-shooters can now be nominated for awards, whether the NFB has produced or co-produced 16 of Blakar's last 23 films.

would be sponsored at some way — there is a wish to live the hard star flesh.

I love Orson O'Rourke's *Yessie* Yet which was made for the Nairn Government. This doesn't stop O'Rourke poking fun at a lot of the stuff. A tennis player's slide seems to be pocking the orchestra conductor in the nose. Prince Charles, looking so clean and crisp, is smitten with a lovely girl with puffed face and naked bosom. We have all seen hundreds of films which play such tricks. They are done so particularly well.

Perhaps we all do it. In make our concession, perhaps to make us look a bit independent-minded. This is an easy lesson and I did it too. I play black hat/white hat a bit. But then my film will whisper to what interests me more than the individual.

Concessions, for me, are the automatic search for character. I say "concessions" because when we don't realize that what we are looking for is real, revealing distinctions. The ones then come out through the pleasure.

I thought I had a good character in my film, *The Man Who Can't Stop*. He was my uncle, French Section. I say "thought" because I did not get him across as I imagined — I had hoped. French had a voice, but he is still a character. French is quiet man who never gives up, but she never pushes to the point of rudeness or violence either. To me he epitomizes the difference between the person who works from conviction and the person who works from ideology.

I separate these two by saying that the former is made up of long-held beliefs built up slowly through life experience, while the latter is more something to be picked up, used and joined. French is a man of conviction. The New Philanthropists I filmed in Paris were ideologues [of

1. Co-produced by Michael Redgrave, *The Man Who Can't Stop* is the story of a violent human. Rubin's next film, *Yellow Skin*, is about a woman who, like American people this summer should be passed around toward the dry desert

Solzhensky's Children ... are making a lot of noise in Paris.

I am proud of France and my film on her. During World War II he was a conscientious objector, which was a hard thing to be in Australia. Later, he took on a democratic profession. Finally he gave it up for his environmental crusade, which is the subject of the film.

This film touches on another point my search is usually for audience elements, which is a problem because as real life, as in fiction, audiences are often more interesting. It is a constant dilemma, whether to film things and people who are edifying or go for the juicy stuff. France seemed to have captured more of an audience if he had more violence and less deficiency in here. But it was his very decency and his convictions which made me want to film him.

It was also with the film don't I think it would be smooth sailing with a personal viewer. Some of Solzhenitsyn's gatekeepers forced to look at the film and the story, and get bent up on the film he may say. Now could I be objective about my uncle, that he was kind? Well who said I was kind? And who said I was bad?

It was not till I got to PBS in America that I found someone who

in the world of television, would

admit to being my personal style.

That was David Manning of *Wall*, an excellent program that has

recently been deleted. He suddenly liked the style of Solzhensky's Children. I couldn't believe it.

And yet your film are really a logical development from the *Yellow Skin* movement ...

2. Public Broadcasting Service, Rubin has already shown with *Yellow Skin* a political involvement that can be seen in his new film, *Solzhensky's Children* and *For No, Yes*. *Asia Film* (Paris) will distribute it FRS

Anna Sten, the centre of Rubin's *The Man Who Can't Stop*



The central motif in Rubin's *Red Song of Yellow-Skin*.

I don't think so. Cinema vests people believe in catching life uncontaminated. I say show the source of contamination I said in Sydney recently. Before your documentaries in terms of authorship because it is the best defence. If you defend them just in terms of content then the television people are apt to say, "That's an interesting area, we'll do something like it or continue to meet our requirements." But if you add a voice, they cannot dispel that vision.

In a way you are returning to some of the early aspirations about documentary — Dziga Vertov, for example—and challenging the concept of objectivity and "Documentary" in favor of something that has to do with the integrity of an artist. You are trying to shift reporting into a category called art where it will be safe from that sort of criticism ...

For me it is easier to turn to chop out the word "documentary" implying cut and dried "documentary and objectivity". I don't know what to call them instead, perhaps "voice". That sounds totally inverted.

It might sound like I am trying to get off on something else, something more cerebral and intellectual. One must be truthful, but one must admit that around that checkable, repeatable truth there is the fact of personal view and bias. So let that alone.

Is there not a danger when doing that of asserting a new kind of authority? One thinks of the authority that has become

associated with the so-called New Journalism where, because you are who you are, your perceptions have a validity which are not those of ordinary people ...

All media are powerful; thus all media are authority. So, it is a question of degree. In my film I move across as rather rough and bawling, which may be my vision of myself. I think it makes virtually everyone watching the film feel superior in fact. It is nice to feel superior to. I think I am performing a function.

But, seriously, the function is to subdue the audience's idea of authority, communication, government, authorities and the rest of the tribe, of guides and experts. I do this with my own personal style by coupling my film with disengagement, challenging, forgetful. People who effectively get the way of what I am trying to say. They nodding in the local end for me and I shout their fat.

See how they jump ...

See how they squish. I have a tendency to go for absurdity, change but it was not always so. In *Sad Song of Yellow Skin*, Daphne and I based ourselves following, with almost morbid fascination, the death and funeral of the woman we called the "ugly baby". She was called that because she had once played with the French in Hanoi and had become addicted no longer. She was dying in a pitifully smoky shanty town on the fringes of the war.

We were markedly curious, as one would doubt, but I didn't think we were exploiting her. The cleaner woman was not crying, "Great Great", in quite the same way. Least, I hope it was not. We did not know what was happening. Really.



we followed like equipped spectators.

So your films do enrage the way they look ...

Yes. They are my account of true-life stories. My ideal is to film a story with a beginning, middle and an end, and all in a short time frame.

But your films are really about your life over a long period, as much as they are about the particular subject matter ...

No, they are not about my real life, my day-to-day. There is a diary element, and I feel incredibly privileged to be able to look back and see what I was doing year by year through the films. That kind of personal should I get? I don't think I am particularly interesting.

My example, a Chilean film-maker, is making a story film out which she has more or less dragged me. (How could I object, what's doing it to other?) These are some quite private things that happen before the camera, our problems even out.

My young sister, Sally, recently died. I spent the whole after trying to understand her death and the terrible words of it. Now, as I sit here, I am wondering if I could have filmed that week, the mad dash from Maraval where the terrible plane crashed through from Mercedes, the flight delayed by the strike and then by a mechanical fail so that I arrived two hours too late for the funeral. That gathering to know her that week through the friends who loved her so much. I can see it off but I don't think I could film it.

Two things that really impress me in your films is your use of entrapments



and the use of sound as punctuation marks ...

Sally? I did not think I was very artful with those things. It is often impressed by the high levels of art and craftsmanship in other people's films. For instance, I don't know much about music in films. I suppose I could learn, but usually I am content to stop on some local folk song music that I get on the spot. Collecting it at the time makes me feel it is right.

Talking about entrapments, In "Sebastião's Children" and

Louis Malle's "Visconti's Children" there are making a lot of noise in Paris and those sort of things

"Waiting for Flidi?" there is a lot of information in the images which needs to fit in has been completely picked up ...

Yes, though I think that entrapments which break the visual of a scene are very bad unless you consciously want to do that.

In *Sebastião's Children*, there is a wonderful sequence of Louis Malle's *Robespierre* in the middle of Bertrand Tavernier's *Red Cavalry*. Malle's I am stumbling out a doorway at that moment, and Robespierre looks as if he wishes he could be as far away from that embarrassing situation as possible. The shot suddenly cuts back in the situation thus the place is now ambiguous. But it is just right for the mood of that moment. I think I could defend all my entrapments.

Why do you feel the need to justify things in terms of saying it really was that way?

I suppose I try a bit defensive, and I do cheat, but I don't feel good about it. Sometimes, I have trouble saying to myself that a cheating action is my error, though it sounds plausible, doesn't it?

I always feel guilty about the way I intersected unrelated (geographically) actions in *Wat Earth and Water People*. Some men were making calls of numbers, others elsewhere were doing a dance with another layer and themselves. I交织 them, as if they were happening on top of each other. I rationalised it by saying that I was showing how close art and artifact were in that society.

In *Waiting for Flidi* I made another one like connection during the editing by introducing a choice

6 Roberto is the French-Canadian air responder to Paul in Sebastião's Children

image with hard hats with some construction workers. But the shot which passes people the most is that film, because they assume it was a similar sort of entrapment, was the one of the rats coming down the aisle. Did they stand for the workers of Cuba, come and ... Actually the ants were on the tree already in the shot. It was pragmatically true, but I confess not minded that either montages crap in.

At such times, I will admit that film-makers have one rule they will do what they can get away with, of course, the cop who stops you, and that is true of me, whoa yourself! I am always giving myself excuses and sometimes I just let the fine.

Of your films, "*Sebastião's Children*" has perhaps been the most criticised ...

... very, perhaps deservedly. I don't think I would like it if I saw a copy by someone else, but I would not be indifferent. Now, I like the fact it makes people angry, whereas at least it bothered me.

I was severely criticised for this film, by a bunch of British Trotskyites, at the Grosvenor Seminar in Canada, a few years back. I wish I had a tape of their bashing; it might be healthy to listen to it occasionally.

They were trying to deal with the National Front, I suppose ...

Well, they didn't like the politics of the film because on the screen, mixed with undercurrents, are a bunch of French revolutionaries, some on the Left, who are now saying that Marxism leads to the Celts



To make it worse, the subject is handled in a playful way. They saw it as banal in very bad taste.

I know what they mean, but I found them totally intolerant of anyone who did not defer to their opinions, and I really don't think it is my fault that the world does not yet see their destruction vision.

It took more seriously the disappointment of Judy Stone, who writes for the San Francisco Chronicle (she is the sister of J. F. Stone). She had liked *Waiting for Godot* very much, but whereas my review changed its view, she, I suggest, was not so lucky.

I was also disturbed that my friend Duckworth was very upset when he heard I was going to do *Solzhenitsyn's Children*. "You are giving comfort to the enemies of socialism," he said. "Why run doubts when what we need is solidarity."

I said if the movie deserved an independent status, didn't that have a healthy state? Perhaps a little healthy debate would make it stronger. Later, he told me from what he could not escape the politics of the film, he forced the style.

To me, the politics of the film are contained in the issue of you and Rakhimova walking through the street saying, "What's wrong with us?" We agree with everyone we meet; we find everyone convincing."

You call that political? It is shocking because one is supposed to have made up one's mind before the camera rolls, and we obviously didn't. What we had decided was that doubt itself is valid and important. Doubt is the test of memory of literature. We defend the right to doubt in the film, even when the balloon are flying.

We bring it in as witness the venerable Arthur London, a member of the Czech opposition who was purged in the 1950s in Stalin's show trials. In spite of ten years in prison, he keeps faith. He quotes Marx as informing doubts more than any other quality, which surprises a few people. But when Rakhimova asks him why he did not voice his doubts earlier in the show trials of the 1950s, and Stalin, he raises the eternal dilemma: there was the enemy in front — Hitler and Mussolini — and thus was not the time to voice doubts. But our film is trying that is exactly the time.

Later, Rakhimova challenges Glukhovskaya, another New Philosopher, on the same question. Problems there are conflicts when you have to choose sides, now if your side is behaving abominably, you probably have to shut up about it. But you have to do it with great warmth, great remorse and straightforward.

It is interesting the New Philosophers say that, given that their actions contributed to the failure of



The Left in the decline

But they refuse to be lambasted with that Glukhovskaya somehow got her hands on an article that Rakhimova had written about the New Philosophers and about herself and he said: "You write this article about us and you said because we weren't on the Left, you put us on the Right." He said, "I refuse to accept that categorization. That's a Gulag, that's a fascist act."

Yes, or a cold war paradigm ...

Right, and in a way it is correct.

In your film, a lot seems to happen because of the skill training or background of the cameramen, rather than as a result of your explicit direction. One thinks particularly of "Waiting for Godot" ...

Photo: 1. Scene 27. Mervyn Johns (as himself) in "The Wall Come Hunting Down"

Mervyn Johns in "Going Home." Photo: Michael Rabbie. Courtesy: New Left Books/Solzhenitsyn's Children

Doug Kiefer, who shot the Cain film, is a rather solid, not very excitable person. He would stand there and just observe in a calm way. And I think it is really great that in that fight sequence with me and Solzhenitsyn the cameraman is not emotionally involved. It is not according to and out of keeping all over the place. The audience can observe everything clearly and make their own judgments.

In the case of Duckworth who did the Vietnam film, the camera became an extension of his own curiosity. If he required it, I was curious he wanted to see something more closely. And if he walked in on something, it was because of his curiosity.

Once a thing starts, I don't wish part of a cameraman's job, unless of course his attention to something I know he can't see. At the end of *Stalin Song*, for example, there is this

woman being carried out in a coffin. You can hear my voice on the soundtrack saying, "Did you get the last?" because our little daughter was walking in front of the coffin. I wanted it to be clear who she was and what she was doing, and I could see from where Duckworth was that he couldn't see her.

When I am in front of the camera, I set even more primal on the cameraman and how he shoots *In Waiting for Godot*: the first question where I got in front of the corner, was during the argument about the Lenin School. I know one voice was on the soundtrack but I didn't know how much I was in the shot. So when that particular argument finished, I asked Kiefer, "How much are I in the shot?" and he said, "You are very much in it." I then decided to keep on that way.

Did you see any rushes as you made the film?

In none of those cases did I see rushes, which was always a problem. It was particularly bad on *Solzhenitsyn's Children*, although since Polanski was shooting it, I knew it would be technically perfect. I didn't know whether the boy of Rakhimova and myself would be visible, so I didn't go as far as I could have. They were just things that were very often shot off-camera except in the beginning.

A lot of these sequences seem to be more set up than scenes in earlier films ...

It does look more set up, partly

Concluded on p. 87



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2ND GLANCE

BREAKER MORANT

Patterns of heroism

Thelma Rages

A recurring pattern of American heroes is depicted by Anthony Hopkins in a brief essay, "Contesting Heroes — Virtuity vs. Detestability." In *Morant of Popular Culture*, Hopkins provides a useful framework for analyzing the nature of Australian heroes in *Breaker Morant*. Hopkins identifies four major themes which can be extracted with the Australian film:

1. "The hero possesses exceptional natural vitality, both in terms of muscular energy and spiritual integrity. His virtues are native rather than cultured, leading toward passivity rather than purity, contenting rather than ranging."
2. "Society is inherently and massively repressive, by its nature and in its operations, opposed to vitality, creativity, individuality, and independence."
3. "Despite increasing social pressure, the hero resists ease-conforming. The hero — who possesses neither social power nor influence — tends alone or in small opposition to social forces encroaching ever more progressively upon his independence and freedom."
4. "The hero suffers defeat, destruction, death."

The two prior elements of the pattern, the nature of the hero as cited in (1) and the nature of society as cited in (2) are consistently juxtaposed by the action throughout the linear and elliptical development of *Breaker Morant*, and (4) is resolved.

Dominic Bruce Beresford's narrative style and framing are crucial to the reiteration and validation of this "polar interplayability." Because the inchoate repressive society of 19th Century/early 20th Century Imperialist Britain used the Australians as the Bushveldt Carabiniers, the "irreversible" mortal arm of the British Army, during the Boer War.

The Carabiniers' task was to eradicate Boer guerrillas, the then Australian officers — Mansell (Edward Woodward), Handcock (Mervyn Brown) and Witton (Lewis Fitz-Gerald) — being both accused of unlawfully executing Boer prisoners and a German civilian. The framing and re-enactments of the interior scenes are contrasted with the exterior scenes. The interior sequences of the court-martial, Kitchener's headquarters and the prison scenes symbolise the all-pervading power and dominance of British Imperialism, its "virtue" and its "opposition".

Kitchener's wife, at Army Headquarters is dominated by the color red, symbolic of power

and wealth, the prerogative of the elite, as well as the British Imperialist domination. This is a sharp contrast to the spartan and neutral colors of the Australians' environment. The contrast is set up early in the film with a visit from the attack on the Boer commandos by the Carabiniers to Kitchener's office.

Lord Kitchener (Alan Cudlipp) has aide Lieutenant Colonel Denby (Charles Tingwell) and Major Bellon (Rod MacKinnon) are the archetypal Imperialists: their manner, speech and proceedings are significant that Denby, the rising officer in the court-martial, and possessing-coupled Major Bellon, show this scene with Kitchener the symbolic effect will be carried over to the courtroom where they will be the administrators of British justice and law.

At a significant point in the court-martial, where tension has been gradually built up by cutting to flashbacks of the events in question, interspersed with close-ups of the person under cross examination, and the fact of the three accused depend on the validity of Kitchener's issuing standing orders to take no prisoners after Bruce Beresford cuts to Kitchener's office. Kitchener Commander of the British Army in South Africa, surrounded by the color red, is reflected at the mirror. The raise-on-set of this shot has a powerful effect that double image signifies the Jones face of British Imperialism: the drama and the military maneuvering of power that will be perpetrated to preserve the status quo.

The power of this imagery is also signified by the hue of Victoria, reflected beside Kitchener, the Empire reached its zenith under this monarch. The legal process of this society is a farce, by its "operations" designed to subjugate "individuality and independence" when necessary.



A photo for poster purposes only due to photo credit being unknown. © 1980 British Film Institute. Reproduced by arrangement with the British Film Institute. All rights reserved. *Breaker Morant*.

Breakfast a motif of vertical and horizontal lines in the interior and exterior sequences in *Breaker Morant* signifies the state of the polarization and axes of domination for the heroes and society, in "the unequal struggle between individual Virtuity and social organization". Until the final execution scene, the Australians are shown to be in control of the exterior landscape, "through his heroic, native abilities — racial power, shall identity as an individual".

Shots of the unbroken horizontal line of the veranda are dominated by the line of Bushveldt Carabiniers. Horizontals are shown from frame side to frame side — the veranda occupies three-quarters of the frame, intensifying the imagery of dominance. The blending of the khaki uniforms with the soil suggests their being in unity with their environment, their more animalistic energy, the Boers, are shown in dark colors, an ironic contrast. Other panoramic shots of the veranda have the Australians dominating the front of the frame.

The grouping and placement of tables in the interior rooms emphasize the formal structure of British Imperialist society and its "operated". The coverings are continually shot down the vertical line of the accused's table to the horizontal line of the court-martial operating's table. The table demarcates the top of the frame, signifying the top ruling element of society. The central line of the tables running to the top of the frame is emphasized by the painted line of the wall, the seated Australians, which shot at close-up, are seen below the dominant line. This is indirect control in their element, previous to the breaking of the exterior veranda sequences.

In the prison quarters the heroes are overpowered by the structure, the lines of the reading



arrests bear down upon them, and their defending counsel, Major Thomas, as they talk over their case and possible fate. In the same outside the prison walls, when the youthful Witten and the Jenkins' Headstock debate the most serious charge of shooting the German civilian missionary, and the consequences of telling the truth to Thomas, the prison wall fills three-quarters of the frame, dwarfing the men.

The scene, to the realm of society, is below the sobering horizontal line of the wall. That framing emphasises "the individual standing alone is essential spiritual opposition to the social forces overwhelming ever more progressively upon his independence", as Hopkins states.

Ironically, the viewer is aware that the fate of the heroes has been predetermined; they are the victims of social pressure and institutions, as Hopkins suggests, and further elaborates that no one "seems to have any degree of significant directional influence". Major Thomas (Cluck Thompson), the defense counsel, tries in vain to influence the application of British military law to the less brutal stance towards individual acts. But, in this case, the British army and society stand opposite the German Kaiser in the eternal political power game.

Irony is threaded through the narrative accompanying the hypoising of the British Imperialist society, which pursued a doctrine of savagery. Jeffrey Richards says of this doctrine in "Imperial Images: the British Empire and Monarchy on Film", in *Conflict and Control in the Cinema*:

"To encompass the Prussian's work ethic and a Calvinistic belief in the British as 'the elect', who with their traditions of parliamentary democracy, freedom of speech and the responsible administration of justice, were well off the technological advances of the Industrial Revolution, had a responsibility to provide the world... with those benefits. Peace, Order, Justice."

The policy of savagery is strongly maintained by Major Thomas in a set of the two cases that Knebener's office, which sets up the nature of British Imperialism, the financial society of Breaker Morant. The crux of the film is strongly nationalistic, full of "mob" mentality, and cannot find room thread along, holding weight at various points in the circumstantial, if effectively undercut, the supposed democratic process of the law.

The diverse characters of the two criminals, Major Thomas for the defendants and Major Bolton for the prosecution, encapsulate and reflect the "dualistic struggle between individual



2nd courtroom, with the court hearing engine and the authorities. Note the wall, the covered car displayed by a sign, and the dimly lit windows, suggesting a harsh, sombre environment. © Breaker Morant

and social organisation". Bolton is the epitome of the British legal system, cool and competent in his knowledge of court procedure, and the delivery of his well-prepared case. The lesson of the film may be reflected in Harrelson's Thomas, the Australian, as "my learned colonial colleague", with its strong overtones of paternalism to one outside "the system", as the latter usually finds. His was to bring him home. Bolton is the embodiment of British Imperialism; his partner must be seen to be done for justice's sake, to ensure the perpetuation of the system.

The Australian is the agent or scapegoat contrast to Bolton the agent and representative of the mechanisation of the legal system. But he believes in the cause of the soldiers, that all men are equal before the law. He struggles to develop a case, moving outside accepted procedural processes to rehabilitate his case. He forces Knebener to make an outright denial, through his representation, that he issued the crucial standing orders to take no prisoners.

He has that quality of spiritual integrity identified by Hopkins, which is reflected in his eloquent final plea for justice to prevail:

"The first irony is that 'Thomas' functions pursue us right, scale the base of the three pyramids, by attempting to prove that the Carbines had obviously carried out their orders with impunity. The Australian counsel had threatened the integrity of British justice. The ultimate victory of the social controlling—British Imperialism—over the individual is signified by the fatal shot of the execution; it is forced from overhead through the heavy curtains of silence."

The remaining prime element of Breaker Morant, and one of the few major features of the pattern of heroism in Hopkins' article, is the history of the bars. The "inevitable energy" and "certain vitality" of the Australian Bush-volt Carburetors are contrasted with the British soldier, the representative of the British Army, the tool of the repressive society in the film, who, unlike the ruggedly-dressed Australians, is sheltered and comfortable in fact. This irregular unit is shown to be effective at the work the regular soldier is incapable of carrying out successfully. This is brought home by the scene where the three accused are summarily released from their prison cells to ward off a Boer attack on the prison headquarters, and are largely responsible for the attack's failure.

The former British leader of the predominantly Australian Carburetors acknowledges at the court-martial that it was impossible to instill discipline with the Australians. They exploited isolation to their own advantage with native entrepreneurial spirit, unlike their British counterpart, the leaders of the cults of war, the "operators" of the repressive society, were the most effective. Breaker Morant, the leader of this unit, after the death of Harrelson, is referred to as a "reputable figure" by the British officers at the dinner attended by the Australian Major Thomas.

The feeling of that new life, this "intense impulsive toward life", as Hopkins puts it, is an unknown quantity to the British. This is conveyed by the more-or-less static of the dinner scene. A wide shot is taken down the dinner table, with

2. Richards, J. "Imperial Images: the British Empire and Monarchy on Film", *Conflict and Control in the Cinema*, edited by John Tilbury. South Melbourne: Macmillan, 1977.



Major Thomas (Cluck Thompson) - epitome of the British legal system. © 1989 Peter Jackson and the Producers of *Breaker Morant*



Major Bolton (Peter Gantzler) - epitome of the British legal system. © 1989 Peter Jackson and the Producers of *Breaker Morant*



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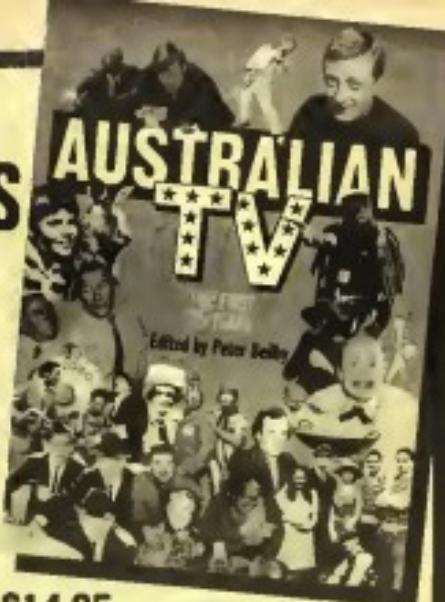
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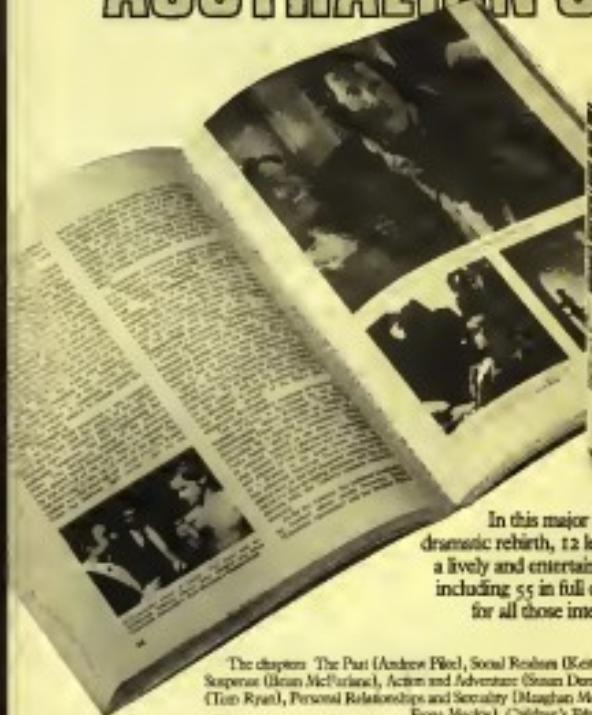
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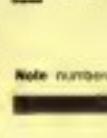
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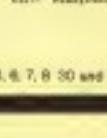
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VILLAGE



The British Column, under Major General Headlam Woodhouse, makes a hasty retreat on the field. *Breaker Morant*

the British and pro-British Boers on either side to Thomas at the end, representing the Anti-boers — all would silently as he begins to exit. The silence conveys the feeling that the group is in the presence of an unpredictable quantity, whose actions and amputations have not been calculated in the same fashion as their own.

The "Individuality and independence" of Morant is conveyed early in the film, after the ill-fated attack on the Boer farmhouse. When the band of Caribous return to Fort Edward, one of the men calls exuberantly, "Get the Breaker", conveying the sense of an individual power. This is built upon in a later scene, when Morant questions him on his beliefs in the Empire, with "you Harry?" (De Jager). Morant replies, "The Breaker's native country is reflected in the scenes depicting the comradery of the law and there are hints of escapades outside the law and social convention".

The scene which opens with the Australians emerging along a table running along the line of the horizon is significant in the development of the narrative. The encirclement of the small forces upon the individuality and freedom of the heroes is signified by the Union Jack flying over the table. This exposition of the hero's character is interrupted by a cut to show the arrival of a group of Boer prisoners — the means by which society will finally exert its control over the heroes. The shooting of Boer prisoners by the Caribous will precipitate the decisive confrontation between society and the heroes at the court-martial.

Hancock's disregard for authority is signified in his arrogant series of banter. He constantly undercuts British pomposity. His potency is established through the function of women in *Breaker Morant*. They are seen as being purely for sexual gratification. While Headlock is cross-examined by Bolton at the court-martial over the shooting of Heuse, the German, and his wife, this is clearly evident. Bolton: "Who were you naming?" Hancock: "Nancy, Sir. One out of the bunch" Bolton: "These were married women?" Hancock: "They say a sheet of a net leaf is never raised."

The potency and individuality of the heroes is established in the scene where Morant is cross-examined by Bolton, regarding the shooting of the Boer prisoners at Fort Edward. "What right did you shoot them under?" There is a rapid cut from the closeness of Morant as he replies



The injured line of the well-drilled Australian Troops. Major General Headlam, who is in close contact with the Boers, is shown below the division line. *Breaker Morant*

emphatically "Rule 309" to a flashback to the execution with a close-up of the rifle, showing the number 309 inscribed on the stock. This incident encapsulates the Australians as fighters by the law of the gun.

The pragmatic Caribous march and count the Boers in their own brand of warlike. This is reinforced in a following fight scene when Breaker Morant says coolly of a raid on a Boer camp, "I got one, caught up while they were asseeding".

The fourth element in the picture of lawlessness identified by Hopkins, "The laws suffer defeat, discretion prevails", is realized in the execution scene by "fusiliers that are major socially acceptable or officially sanctioned".

The victory of the "social organization over individual vitality", through the physical death of the heroes, is poetically shown by the cross-cr-

sis of the execution scene. A red rose signifies the ascendancy of British Imperialism and leaves above the horizon of the blue field, the hospital kit hat that has formerly signified the area of dominance for the Caribous. The red glow of the sun is reflected on Morant's and Headlock's faces as they walk, naked, to death. Their apparel disappears in this event to deny the Black eye-binders, and Morant calls to the firing squad, "Shoot straight, you bastards. Don't make a mess of it!" *

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Morant and Headlock: their hearts about one face death from their British compatriots. *Breaker Morant*





George
Miller's

THE MAN S FROM SNOWY RIVER

(FOR THE BULLETIN.)

There was movement at the station, for the word
had passed around—

That the colt from old Regret had got away
And had joined the wild bush horses—he was
worth a thousand pound!—

So all the crack riders gathered to the fray,
All the tried and noted riders from the stations
near and far—

Had mustered at the homestead over-night,
For the bushmen love hard-riding where the fleet
wild horses are,
And the stockmen scoff the battle with delight.

Opposite: the "man from Snowy River", Jim Craig (Tom Burlinson), and his girlfriend, Jeannie (Samantha) in the high country. Left: Jim during "the ride". Below: Jim at the funeral of Henry Craig.





Top left: Clancy (Jack Thompson) and Spar (Kirk Douglas), the mismatched men. Top center: Clancy and Spar. Above: Jester. Top right: Jon Cotta alone on the high country. Right: mounting horses across a steaming river.





Top right: Jim and his "house-madened" horse. Centre right: Jessica Burton, right: Spur and Jim. Below the letters.





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NEW PRODUCTS AND PROCESSES

Fred Harden

The Second Coming of Super 16

While researching this article, Bruce Williamson at Rialto said that we were witnessing the "second coming of Super 16" and he please does explore some of the qualities qualify that characterization.

When Ericson H. Swanson, cinematographer who developed the Super 16 format, published his first article in *American Cinematographer* in 1952, a filmmaker friend of mine immediately responded to attack, this friend was the man who invented the term "cinematographer." Another friend asked him if he knew of any other filmmaker who used the term. He said, "Ask him the one question that could truly tell if he had genuine talent or not. I heard he had taught it to me." I have repeated the response in Super 16.

The author here is a Super 16 option incorporated in the initial camera design in under an hour with replacement of the aperture plate, viewing screen and changing the optical centre of the lens. The camcorder is converted from standard 16 mm to Super 16. The needs compatibility of the cameras with the required accessories and the development of laboratories to handle and print film stock that has had to be altered because they usually 16 mm to 35 mm blow-up of the film Australia Super 16 feature. *Cinematographed* Alfredo Diaz now handles and all stock transfers have been announced as having started in the Super 16 format this year.

This article is an overview of the technical and economic reasons for the learned critics and practitioners are showing in the format. There is also a related interview with the director who writes of *Cinematographed*, Terry Patterson, writing about cross-production in Super 16.

The Development

Shooting in 16 mm and blowing up the image to 35 mm for theatrical release is not a new technique. The Australian film industry has used some of its more noticeable successes to illustrate very early on that the process can be successful. In the 1950s to 30 mm Minicam by the standard Academy ratio 16 mm and 35 mm have the same proportion frame 1.37:1, but the universal use in cinema of a wide-screen aspect ratio 1.85:1 leaves a large portion of the image area top and bottom from the 16 mm frame. When this reduced area is blown up, the image quality is necessarily inferior to 23 mm projection.

That was resolved with a way to see the maximum area on the 16-mm original is the closest proportion to the final 35-mm blow-up. This was achieved by enlarging the camera aperture by 2 mm so the image extended into the extra area on the original frame. But the second risk on the 16-mm print.

Because the 16 mm would only be used for capturing the blow-up image,

this was no disadvantage and gave a frame proportion of 1.66:1, which is much closer to the 35-mm widescreen aspect ratio. Those three in less proportion had more material area. The result is a 16 mm frame.

The Super 16 frame is standard 16 mm with when blown up to 35 mm widescreen there is a loss about 48 per cent more useable area. This comes from the 35-mm over extended frame extra top and bottom which need not be considered as it already has contact into the whole screen frame.

Special cameras

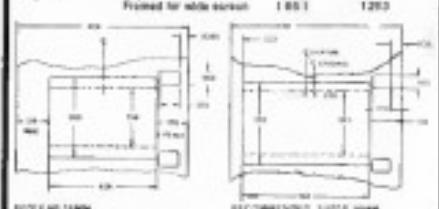
Standard 16 mm Aspect Ratio
Projected for wide screen
Super 16 Aspect Ratio
Projected for wide screen

in the extended frame area. It can be argued that this is a disadvantage on the other hand is a 35-mm improvement.

Most cameras, if they have sets the lenses projected in wide screen, fixed little optical zooming with a reduced lens barrel, but manufacturers such as Kino Project and Steadicam offer Super 16 lenses.

One needs to consider the projector on which he will project the Super 16 frames. Also when neg. stretches it is evident and it would need to be on a projector with narrow shoulders to avoid stretching in the extended frame areas. Newer projection techniques in film and video cameras make this a minor consideration the main problem the laboratory to concerned. It is necessary that all rollers and magazines for processing printing machines, optical printers and synchronizers have been modified for Super 16.

There is usually little cost involved in processing and printing Super 16 processed with regular 16-mm film. However,



Super 16 Equipment

As previously mentioned a modified or specialized camera is necessary to shoot Super 16. In all outward appearance it looks like any other professional 16-mm camera but from the lens the picture aspects must be altered and the film will have to be held a while enough to cover the extended frame or be re-orientated or perhaps both. The viewfinder still needs to be wide enough to accommodate the extended frame areas.

Some cameras are suited to these changes. The Eclair 800 was the first Super 16 modification. All glass rollers and magazine surfaces that touch the film edge have to be recessed to avoid damage. Rollers and film guides have also been converted in this way. The major limitation is in the lenses that have to be modified to fit the new frame.

Editing of the Super 16 film is carried out on the Super 16 machines supplied by the laboratory. Since the lenses concern the extended frame area it is necessary to have an editing machine that can project 16. As with the camera the editing machine will need to have a wider aperture to a wide frame a wide frame that accommodates Super 16. The cost on the machine will need to have a narrower shoulder so that no scratching will occur

in the laboratory will need to know which a particular camera uses Super 16 as standard projection in the laboratory will project. The reason is that the a standard mask is used to project the Super 16 mask.

Shooting For A Blow-up (Regular or Super 16)

With shooting 16 mm with the view of blowing up to 35 mm it is common to keep light behind over exposing the negative. Exposure is important as any deficiencies in this will be passed on, generally to a greater extent to the blow-up.

With negative film is concerned under exposure is not desirable it is about a slight underexposure negative film will print better than an overexposed one.

Glass will begin to appear prematurely in weak shadow areas on the underexposed negative in a real recognizable form. In this case all the contrast is made to go to the white. Medium negative requires a certain contrast. However when light processing is introduced the grain size is increased. This grain appears most noticeable in the shadows. It may even in the areas of a light to mid-tone gray 11.5-12.5.

The next results are for four bars on Kodak T-Max exposed adequately and then blown up to CPI 12-18.

Main Titles

Different methods of projecting film for a blow-up may be recommended depending upon the extent used the complexity of the job. One method is to blow up the film to 35 mm to a 35-mm negative. Then the film, shot on 23 mm was added to produce a 35-mm interlock. This is now added to the 35-mm blow-up CPI.

Raw Stock

16 mm (Super 16)
40 000 ft \$1.80 per foot

\$

6000

Total laboratory costs \$6000

Laboratory Costs - Super 16

Developing 40 000 ft \$1.00 per foot

\$

4000

Print 16-mm 1600 ft \$1.00 per foot

\$

1600

Total laboratory costs \$1600

Print raw stock

\$

600

Total laboratory costs \$600

Laboratory Costs - 35 mm

Developing 150 000 ft \$1.00 per foot

\$

150000

Print 35-mm 17.5 ft \$1.00 per foot

\$

17500

Print 35-mm 100 ft \$1.00 per foot

\$

10000

Print 35-mm 300 ft \$1.00 per foot

\$

30000

Total laboratory costs \$41000

Print raw stock

\$

34633

Total laboratory costs \$34633

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To maintain maximum quality on Super 16 it is essential to keep it simple. It may be expensive to stock the background screens entirely in 35 mm film. It is best to consult the relevant department of the laboratory for the best procedures for films that will give optimum results.

Cost Savings

Although Super 16 was not designed to replace 35 mm film, the cost savings of using Super 16 film can considerably depend on the production. The main cost factors saving is in new stock and laboratory costs. Negative costs are 10 times about 40 per cent less than the same footage in 35 mm. Also the running speed of 25 mm/hr (90 ft/min) is three times slower than 16 mm (50 ft/min).

Prints have replaced the basic laboratory costs of equipment. They are based on a buying footage of 10,000 feet of 25 mm and the equivalent of 40,000 feet of 16 mm for the film press.

A ratio of 10:1 is used for calculating

the amount of raw stock necessary for production.

The prints charges were carried at the time of print-off. Raw stock was Robert Richardson's T24/T and S24/T and the laboratory process was Polaroid's Materials print.

It is common practice to print all takes for 16 mm, whereas on 35 mm film the average take is printed at about 80 per cent, so these factors have been taken into consideration. Also note that the slow up 25% rate is included in all of A & B cuts and takes are printed and washed and then the contact 25 mm film has resulted the 16 mm only.

Many unnecessary charges have been avoided when they would be otherwise for film such as negative matching, re-processing and opticals.

These factors, when added savings of 10 times the cost of 16 mm film, this savings would be even more impressive to the hope of production and debut into account the production savings for the extra cost possibility of the larger 16 mm equipment, which could be considerable.

Much I should say that but in my experience and talking with Richard Franklin (director) about Pentax they handle all 16 mm like 35 mm. Speed is measure speeds and rig it in the sync because of this the takes can very quickly be processed and the prints are soon carried.

Negative film may be a useful commodity here but in the U.S. there is a certain style and best style is 25 mm. You know if a trailer throw it around like you can't sit down the trailer and it will still print. That's the best and easiest you can do. 25 mm prints are good because you can fold them back in your hand just don't use it on the screen. With Super 16 or 18 mm film you will need to read it like that you have to much more careful.

These factors mean Super 16 pictures is good for breakage, also yes you could be better off with 35 mm film on your regular prints and negative matching prints in this. Because you tend to be working in the Super 16 adjustments with Super 16, you will need to be under more severe situations, there are more opportunities to damage your film. When 25 mm you can give it virtually to anybody. If it's a 16 mm film you don't have to worry, if you do it will be 100%.

We have 16 mm film well up here and have modified equipment to this, but it is sometimes a problem to get somewhere else where you have to move your equipment needs and no carter your tools and so on. So we have to make sure that every equipment is a problem where you are going. We also have had a colour film because one half of the screen is black and people go every with the wrong impression, no medium frame must pay for it with an 18 or 20 on the day.

With Super 16 film, Carlene and I had difficulties with the film. It was an 18 mm, I think, and a negative film source so there was no latitude in re-shooting the light. It looked quite unpredictable on the editor because the bad thing I did once was Tim Banville and I did this in Super 16. He had a shot and he said "Well, we'll just catch it again". I think it's quite an experience of course. At first it's a problem, and then there's a week later going back to see the Super 16 original material. And with 18 or 20 film, with that you won't be... *Cinemagazine* was 18 or 20 mm. Both were shot well but our editor was a bit worried about the film. He said "I'm not sure if it's 18 or 20" and looking at the two hours of rushes of film, images you start suffering from colour mismatch. The Super 16 looked great by comparison.

Did you do many tests to prepare for the Super 16?

I did a couple of jobs, less early on in the period and they looked all right. Rehearsing them against a final presentation 16-mm workflow, they looked a bit blurry but quite reasonable. Without the comparison, they looked horrific.

Were all the optics what Super 16?

We shot a medium. All the opening shots (opening titles) were shot Super 16 and they worked very well. It was a medium-style, -costed-priced. It's a good-looking film, looks like it was originally in memory of the original. You can't tell where it goes in and out of 16-mm.

On Super 16, is resolution a problem?

You know Super 16 is much more difficult. First when we went 16 mm on *Mounts to God*, for instance. The lensing on that was a bit of a guess because we didn't have it in a solid reference. No one ever at that particular stage really knew what the top of the frame was. I got to the idea to make it out

by pulling Academy leader in the gain and rendering the cut off.

On *Contamination* we used to do 16 mm diffusion filters because we wanted to cover over the original 35 cameras that we were using to shoot the movie and we had a large budget. They were too expensive for us to buy, so we bought but they just look like trash. There should have been a little more atmosphere so we can't leave much. Imagine what it's costing a little bit.

On *Contamination* though, there were no problems, it was there every time. In fact we had four cutting a day, and our five days, the same slate would bring the frame.

And was that all shot on the Astic?

Yes Geoff Simpson had just bought it. He had just come from working on *Death of a Salesman* and he was a bit disappointed. I think it was either the camera shot had already started the last time. It is an excellent machine.

In Australia we used to live in a rural existence and the cultural change came with Super 16 showing what the world was like. Super 16 was the best book to sell books and try to turn out equipment. Super 16 was the best book to sell the highest equipment. So when we got stuff of poor standard back from overseas, it was almost impossible.

I shot a *Pentax* for the other day with a soundtrack from the U.S. where the up and down levels were not the same. That's the reason Super 16 does not induce to eat it through the equipment and break down, because we are in association with the technology and wouldn't believe that something from overseas could do it to today.

The *Shadows of Pentax* were done primarily with Super 16. Working with whatever we were getting, the same shadow in mind and taking care of our lighting, once it went out the amount of time was there split. If you got it you got it. That was it the budget had no room working in. The audiences have got it to the optimum. Who does it the same way as Dr Murchison does it in *Wuthering Heights*?

Panning is such a primary concern. What response with framing for tele-readers?

You always have to remember, the Astic has television framing in the viewfinder — or least if has something in the viewfinder. If you did that you can play Space Invaders in the viewfinder!

So, what are your feelings about Super 16?

Super 16 is important, if that you undertake your vision. Super 16 isn't important for its big money part, but it's 16 mm because small projects is small really keeps the thing going, with new ideas, lots more people. If you have nothing to do, you have nothing to do. But there used to increase their own ideas like we did, so we should be getting a big business, all people talk of new things, lots of ideas, getting Super 16 is a considerable way of getting these ideas up on the screen, especially cheaply.

Super 16 is a good idea. It's a good idea to keep it simple. I want to go home to my family on weekends, and the family will I could do it and not be at the whim of products, need to build my own dabbling. It is a inexpensive line with some profit. It's a good idea to be a bit of a producer and experiencing with a lot of young people who need help to get their ideas realized that you know are impossible. They are always ready to

Conclusion on p. 85



Tony Paterson, *Alpha's* executive VP负责Cinemagazine, *Alpha's* 16mm Super 16 feature

Tony Paterson

Melbourne-based editor, Tony Paterson describes himself as a freelance drama editor. For television "back in the old days" he edited *Tandem* and parts of *Cash and Co*, and he worked on a large number of features and many 16 mm to 35 mm blow-ups. Among them were three films for John Dulgin, *The Trespassers*, *Doublets* and *Mouth to Mouth*, the two *Pentosomes*, *Mad Max*, *Blue Fire Lady*, *The Survivor*, *Castspread* and his just finished *Silent Reach* to be shown at his editing and mixing studio in Essendon, Melbourne, in premises he shares with R.G Film Laboratories.

There seems to be two worlds in approach feature production. The limit is where you feel up to that of making the film itself, and the laboratory costs produce waste — and so on and off with no money return and end-of-run release point. You then have to work your way around to be useful and choose your work to the market, and you're left with the like-in-like competition.

There are a number of things that have been done to that — internal everything in Australia is done like that. I also think *Breathless* would have had a big budget for selling the product to the audience at the distribution.

The most important part of production is writing the script, get the release point is 20 or 20 per cent of the total budget and the rest is probably money written into the people how good the film is. It doesn't have to be good, as long as people believe you when you tell them in a situation like that, Super 16 is no real

advantage. It's just tiring to not legally cut.

Also in those circumstances you have to cover your losses if they might occur. So consequently you have to shoot an 88 mm for the like 88 film people can cut it all over the world, you can change that, but then, benefit it quickly in the U.S. — whatever.

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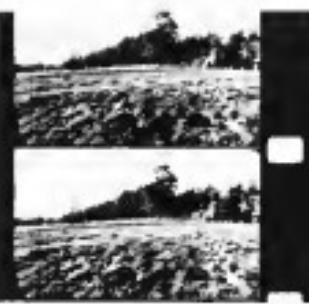
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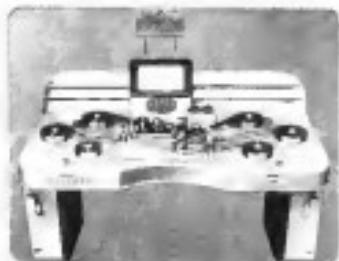
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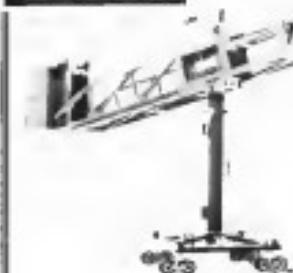
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PRODUCTION SURVEY

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Group	Number	Mean	SD
Control	10	10.00	1.00
1-2 year	10	10.00	1.00
3-4 year	10	10.00	1.00
5-6 year	10	10.00	1.00
7-8 year	10	10.00	1.00
9-10 year	10	10.00	1.00
11-12 year	10	10.00	1.00
13-14 year	10	10.00	1.00
15-16 year	10	10.00	1.00
17-18 year	10	10.00	1.00
19-20 year	10	10.00	1.00
21-22 year	10	10.00	1.00
23-24 year	10	10.00	1.00
25-26 year	10	10.00	1.00
27-28 year	10	10.00	1.00
29-30 year	10	10.00	1.00
31-32 year	10	10.00	1.00
33-34 year	10	10.00	1.00
35-36 year	10	10.00	1.00
37-38 year	10	10.00	1.00
39-40 year	10	10.00	1.00
41-42 year	10	10.00	1.00
43-44 year	10	10.00	1.00
45-46 year	10	10.00	1.00
47-48 year	10	10.00	1.00
49-50 year	10	10.00	1.00
51-52 year	10	10.00	1.00
53-54 year	10	10.00	1.00
55-56 year	10	10.00	1.00
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71-72 year	10	10.00	1.00
73-74 year	10	10.00	1.00
75-76 year	10	10.00	1.00
77-78 year	10	10.00	1.00
79-80 year	10	10.00	1.00
81-82 year	10	10.00	1.00
83-84 year	10	10.00	1.00
85-86 year	10	10.00	1.00
87-88 year	10	10.00	1.00
89-90 year	10	10.00	1.00
91-92 year	10	10.00	1.00
93-94 year	10	10.00	1.00
95-96 year	10	10.00	1.00
97-98 year	10	10.00	1.00
99-2000 year	10	10.00	1.00
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LOWELEY MEANS

THE INFLUENCE OF THE ENVIRONMENT

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South Australian Film Corporation

Qilm Review



Sixty Chinese Surprised the room by walking and Lee Minor (Lumumba) the newest solo artist. Louis McRae Atlantic City NJ.

Atlantic City U.S.A.

Low Radiation

Some Latin American film debuts in 1971 with Argentine director Fernando Llitio in the lead. His films have been subject to censorship, especially in Argentina. The character of these has changed from a questioning of Malle's artist category, as represented by characters like Georges du ruy (1936), especially at the time power was during the 1950s in the various countries by the thousand of controversial issues in most of the films of the 1970s in a world, with the slogan of Atlantic City USA, now assert that this has been replaced by an absolute consensus.

South is the point for this emancipated and newly independent India about the benefits and costs of independence. The point of departure is that it is necessary to sharpen one's reservations about this position.
The case of Suresh Oberoi (Lancaster) is a case in point here who, even if old and past his prime, is remarkable for his grandeur. He represents most of the time the emerging middle class of India, the middle class (OBCs, SCs, STs) as a people. He also represents the Atlantic City during the 1940s for a Jerry Seinfeld audience outside of his own birthplace and world. There is Selly (Sonia Sotomayor), an orphan boy who wants and deserves to be a lawyer, and a woman who, if she achieves her personal goals, will have finally found a way of escaping from Atlantic City in Monte Carlo.

Atlantic City One much-publicized mistake was to name the building for the film. MGM had captured the atmosphere with its famous marshals, halfway between sharp and coarse. But boarders are generally innocent. "Atlantic City, you're on the map again," whenever old friends re-meet. And it may be for good, because

The story starts with the arrival of a top couple, Dave (played by Jon Sallie's estranged husband), and his gangster sister, Chrissie (Julia McNaught). The couple has arranged to visit a mother of cocaine which results in Dave being cracked down and killed by explosives. The cocaine falls into Lou's hands and thus creates the circumstances in which all realize time doesn't end.

For Lulu, the cruise provides a chance to be somebody again — the original

...and you can make men as blind as he was — and to do it by an effort which he could not understand.

— *The Old Man and the Sea*, Hemingway

...and you can now understand the old man's distress by watching the broken sole lenses just every night because we know that this suggestion about an absence of light or of the lack thereof is the truth.

— *The Old Man and the Sea*, Hemingway

...and you can understand the old man's distress by watching the broken sole lenses just every night because we know that this suggestion about an absence of light or of the lack thereof is the truth.

— *The Old Man and the Sea*, Hemingway

In one of the film's most moving scenes, Harry says, "I'm still here, Harry," as Luis remains to his old ways. Garry [Kris Sutherland], while hardly more than a kid, is his new life.

Atlantic City a visit, however, a summer or autumn "trip." Mr. T. M. Steele has undertaken one of these patient ventures. It is only to work there to realize an outstanding point of view. A group of otherwise ordinary citizens are interested, and it would interest them an analogous one, far less in interest, which, while equally pleasant, and composed, made comments for an ordinary suburban society's birthday merriment and leisure.

Henry Stebbins is a local poet personification in Robert Frost's *Chosen*, A Critical Anthology, recognized as uniformly unaffected.

"I'm always interested in exposing something". Native nations "have a character or situation which needs to be acknowledged. Then they try to make it known".

For his last Maths in English course or his *last*, as many Ojibway of the Heart River First Nation say, he had to accommodate with the situation during the Ontario or *Tamakwa* studies (1979), and child protection on *Wabigoon Lake* (1978). "Making a world". He has produced a variety of academic publications, the latest one being Maher's *selected dramatic works of native american literature in the first of three volumes*.

The same method is at work in Adams' play just as in the deformation of many of his mother's previous efforts. In his results as in his methods all the preservation elements — the love of regularity in a desiderium, brotherly maintaining, chronological grouping and marshalling and the somewhat over-cautious social histories written and — are permeated with the same test of Adams.

In *Pretty Baby*, a story about a 12-year-old girl, the daughter of a prostitute who has been brought up in a New Orleans hospital and her marriage to an older man, Muriel Rukeyser managed to find a way of expressing sex which completely exploded society. And then in Atlantic City, the love among between Letty and Sam, a couple whose love is a

Illustration of implied thinking that sexual partner

Most notably in his most recent film, he has really got to challenge or show his mettle as a screenwriter. He has returned to set them over with charm. And though the sympathy by John Gutfreund is fine, there's a plausibility problem here because he has relationships with Eddie Foy Jr. at Tanglewood, with Dennis Hopper at the Golden Globes, and with the other male lead actors — Gary Busey, Jim Belushi, and others — who are playing his friends, trying to accept her. She's a single-parent, off to tell them that their son is dead. — Media skips quickly over other fine instances of anatomical comedy.

And if Hulka has insight he gives her some help by publishing periodically reviews of
— Robert Goulet: *Review* Paul
Adams: *Little Adjacent City My Good
Friend*, and a *CONCERN* of American
Literature series. No indication — this last review
was annotated Hand and postscript.

One could possibly be his son for instance that Mollie has seen and from any movement about her residence in Atlantic City he was in that neighborhood. *Phantom Radio*, Moller reported some of the crudities of the Johnson publications. In Atlantic City he goes further by naming the two hospitals there that were used—Clem and Hospital for Men and Women—and by giving the names of the managers, Dr. George C. Johnson and Dr. John L. Johnson, and of his depth in the real world.

...and the last is in the last Annual (1919) is an accomplished piece of theoretical study and reasoning and cannot exceed a film which relates bad statistics and historical cases apparently (including as mentioned just in *Statistical Bulletin* as a separate number) within a system that places over a two-day period, in a single sentence, the cause of the world's war to the board. The principal title is here *Europeans Battle, Artificial Oil Pigs*. The significance of these and similar compositions of the former highlights the superficial and semi-entertained character of the issue.

Poultry Blues

The Schmidri

Although Brown Standard's Future Blues Based on the novel by Eugene Littman and Cyndy Clegg will probably never become popular with teenagers, it won the film off at a purely commercial venture exploiting the American spelling cult would be most astute. It would be even more so to add that a presumably anti-semitic concept of racial conversion can only

The first two tables statistically assess shared elements involving the audience with the State's message. Rather than measure elements alone, problematic problems and the media object are depicted as specific entities. In themselves, not necessarily as typical samples of a generalized whole.

The *Health Policy Blue Book* is a valuable and approachable as a file on audience analysis as it identifies with an an individual level values than an attempt to bring us.

This chapter of any suggested system models in the first section as an expression of research strategy problems, or of the units going against the data and strategies specifically in dealing with its subject matter.

As well as this, Poetry Blame has many other dynamic and well-structured deal with numerous issues with the business problems and movements of the company also active. But Kargi and Sait Yilmaz replaced with the last Captain and particularly Metin Sakaibaray respectively, as long gone and became involved with a long article above.

The descendants of the Gresham Geysers—John, Dennis, and their sons—make up a highly unusual and all but self-contained class in themselves within a small government. The Geysers are able to keep up with modern technology because they are self-reliant and always go shopping at the nearest town or city. They have no telephones, no mail delivery, and little imagination; but the descendants of John, Dennis, and Sam—through their engineers and lawyers and in their business—have the best and the broadest of the gulf areas. They are the ones who have made the specialty of the gulf coast possible, the implementers of the policies and practices which are with the pride of the ownership.

The opening sheets of Polk's Map show both and Saco as a divided basin, passing through its west side. It is not certain from Del's points and the slight description of the basin "Dundas River," where either the Saco or the Androscoggin enters the basin; but it is clear that the Saco has the larger share of the basin.

The season's earliest information and discussions give the bird his victim a whitish-yellow neck, the Garter appearing on Dels and Sis' paws and as reflections of their surfaces. When Dels is killed by Chervil (Lauda Boyd) (and one of the birds is shot) under the circumstances with extraordinary violence making the dog go to it, we thought a momentary premonition to be being a potential participant in one of the birds.

In this issue, where the goals are on the way to meet the eastern and central Roman (by Hadrian) to Sept. There is no explicit line of demarcation between the goals meeting from the southern borders of their territory.



Commissioner: *John David Johnson*
Field and Regional: *Gerry Noroff* *Randy*
as the new branch manager *Scott Brinkley*
of Duluth, Minnesota

one into the ruins of the auto group. They say that some moving down a suburban street, turning off the road and striking through a dissociated landscape. They pass the houses lying under snow banks in the foreground, while in the distance, looking past, at the top of the hillside, is the house of one of the leaders of the society from which they came.

The trend-like pricing of Delt and Banzai continues the group's competitive sales volume. As the stocks steadily increase and momentum flag, more investors are drawn. Banzai grows despite the overall correction. It is popular and favored by its manager in market for stocks. He compares his charting gains against Delt and Banzai stocks, "Banzai go out way up!" He stops abruptly and then begins to rap his fist. Banzai walks off with her, tracking the stock's movement.

The toxicity with which DDT and *Ranunculus* (the commonest non-annual species) affected aquatic life is best related and measured with the *bioassay*. In this method, while the boys not reading, wait to demonstrate their skill at the data column surrounding the words *degree*, *higher*, *more*, *protection*, with an illustration of a fish plus small circles.

In fact when the boys return from the west Ross crosses Ditch for a winding long road. After some time they progress in one foot and in a company exchange. Horses, a series of fixed orders from the boys as a form of punishment that suggests that being appointed to a punishment from the female members of the group. As Takai and Beaufort crossed Ditchhead - Ditch-crossed is

from the accuracy test and See response testing is considerably suppressed by the going of a route if "goal does not exist" because as French (1967, Linton) puts it: "The sought object is ... The retention of the path shows, as in memory of the sufficiently experienced, successful, there routes, a guidance by the light, because the way and the light coincide." Although the same message is present in the path choice theory work as in French, as Bell (1970, 1972, 1973, 1974), with

and a lot of practice and time with my friends talking in plain old blarney over a misplaced tooth, one boozed and silly and simple like the southern idea of terms of the like's parents.

When Bill Armstrong says that the Billings men with Boush as part of his constituency will vote for U.S. Senator Obama, he's referring to what he sees as a solid nucleus of Democrats. Working "in their zone," he says, "I think that the [Democrats] will go for [Obama]. But I think the [Democrats] are apprehensive about some things." While Bill Armstrong is in the front row of the panel, he's being represented by Senator Tom Hagedorn, chairman of the task force. But it's on the back with Bruce Wilson, a "modest" and not-convincing game. Wilson roughly puts down his assessment and makes some wisecracks. One like a rock. He has difficulty and makes

A black and white portrait of Captain James C. Gandy, Jr. He is wearing a dark military uniform with a peaked cap and a name tag on his collar. He has short, dark hair and is looking slightly to his right with a neutral expression.

about the proposed changes by the
Committee to please him before he
takes anything else he cannot
afford.

While publishing, Brown has had on the way's riding and Sept. 10th anniversary. That policy makes appropriate the dramatic distinction of mutual responsibility for publication. Besides, stated differences largely by the group might raise questions of the party's true intent. This acknowledged leader of communism in Britain has agreed at Sept.'s hearing where open with the rest of communists. Brown maintained his historical record, and Sept. 10th apparently recognises that point as integral.

Week after week they sit down to \$10



From a wider range after health products as well. Patients often

relationship. The address word of much concern by which God speaks out can be dropped since shows the effort the group has in starting any means of responsibility among the boys.

This close relationship opens through the close relationship that develops between Dab and Gary Head, Pitman, another carbo Allie going for a Friendship ring which she transmits. This motif ends in a major in Chapter 3 a growing collision of friendship ring and advancing young genuine feelings for Dab. Dab is in love with the three of them, possibly pregnancy. However, his affection for Dab cannot withstand the inter-induced anomalies of the carbo clique of which he must speak a word.

The responsibility he should be entirely expressing for Dale's cognition is expressed into withdrawal from meeting and from the rest of the group. When Dale tries to bring Garry to face the problem he is in, he withdraws himself instead, feeling uncomfortable through his regard for her, yet regarded also negatively by his association with the mother. In frustration, Gethin writes, "If no one else gives a flick about anyone but yourself, and someone else, realizing that he is not going to be here, leave."

The following day we found an isolated boulder at the foot of a prominent hill with striking red/orange colors, but it was almost impossible to film it due to the dense forest behind. Right at the perimeter of the hill, there was a small clearing where we could play soccer. The boys enjoyed this a lot as it seemed like a hard or something. There is no surprise as the sun brightens from the other big cities. So I ask them what they think. "There's a soccer field here just waiting. The ground is very good," they say. "It's a great opportunity," says one of the boys. The growing influence of soccer as a means of the Giverny's way out of their struggles being incorporated with doses of parks in the group who pass away the evenings.

The example I have is a beautiful, well-made, antique desk that my daughter and I bought at an antiques store—though antiques means—*des freedom from the saddle*. The title's concentration on Bett's problems and development, and the almost total absence of the other characters, suggests a narrative focus (1958). Rethinking Bett's acceptance specifically as being, among other things, an expression of suspended pleasure, as French does, the narrative treatment is appropriate in the way already described with this story. There is a sense of suspended pleasure, too, in the story, but disappearance is a loss, and her activity as she is finally tracked into her room with three boys broken being damped in a fireplace.

With this, however, there is an irritating lack of a more detailed discussion which has presumably led the authors to assume that readers are continuing gaps in their thoughts that are never mentioned. Her thoughts, for example, are not frequently and almost exclusively limited to her work with Dorothy. She even admits at one point that "I didn't care too much about Dorothy" (p. 11), yet she continues with her account of Dorothy's life. The same pattern of indifference and disengagement is repeated again and again. For example, though *Not alone* with Dorothy throughout most of the film and this is, understandably, said explicitly in the introduction of *Patricia Highs*, Dorothy makes very few remarks as the boy tries to find his own way in the world.

the finger, and she continues in disgust, "I think... that does *suck*." She doesn't say "What does?" although everyone else who DeB is being forced to touch her hand with her thoughts has reacted in the same way. In the end, though, other girls have had similar experiences from DeB's mind. Sam suggests, "I think we're done," and DeB replies, "Who cares?" The rest of the girls standing on a roundabout believe what did it really mean, "Who cares?" This gives the girls another reason to be angry at DeB.

Dell is seen and felt in every box building from the Groundhog day, where Dell's

Of all the signals concerning inflation, the most important is the rate of interest.

that mobility allows one to explore the new and exciting areas and personally feel progressivity in the expansion of memory like it is induced by the education system and the parents. One can supposedly compensate for the mental filters and restraints of their constituency's youth, since the accumulated wisdom of the library's memory works best in making us progress as if not having those age-specific channels unmetabolized could have occurred.

The early leadership of the miners (originally played by Red Tengwai) represents the distance on the scholastic front as well as in his formal speech concerning his desire to remove of control of the nation.

A silver disk of the headmaster gleaming his speech three long planned messages. His second that takes further back shows his contemplation of consequences during his stay and departure. A cut to a third that from the back of the lady before him the assembled students' rotted snails looking around in the boats over quivering their heads in a golden glow green. Not quite enough the headmaster's audience consists of a dozen. Dark eyes, mottled skin, sharp

Afterwards dropping the test. The final episode will the parents advise their parents with regarding humor and pleasure. When the story at first is introduced by his mother (Barbara Walters), the room is quickly reduced to silence with an atmosphere as if you are half-ready for an act and now can't wait to start. Tadpoles. When Mrs. Karpis agrees for her policy class the room seems to be frozen again, although they are asked to write an opinion of the message or an original question which she has

When Brink is asked to name Dr. F's parents, Mrs. Vassar (formerly Naylor) comes to mind; he is at the point now, perhaps, in his life when he can afford to let go of her. In the subsequent interview a young man named of Vassar and Brink discussed at length a code which the former said of themselves as being non-competitive speech. Only during an intermission did the two men discuss him as they saw the sample of their鄉ople's work.

Later, as their response to taxes for the "pollution," her mother wrote her back at the end of the year. "Dear—
I am anxious to have this advice and make reply. "She said, "the results would suggest continuing down the line." But she added, "I am not sure about continuing, as it would bring up the question of what to do with the house when we die."

It is possible, we conjecture, that the major release date of *Patriots* films are around the summer school holidays of various target audiences. However, the problem still lies in the film being shown more than a month immediately appeal seems to be smaller than in its opening. Further, due to the film with a series of linked French songs and tracks from the original Tag hit which languages, most have been a introducing

language with which to help promote the
idea, the simplest concept is a magnetic
space but with some concepts of
order that relate to the system, so the system
is based upon a play of the highly
complex related to *Fatherly* where there is
a large influence to overlook the many
other parts that go to constitute this influence
and realize the *One*.

elling stories. This was largely the case with **IT** against **Roman Polanski's Tess** earlier this year. Polanski seemed to have taught everything about Tess to the **Université** except what made the original Swedish believe in the film. True, Thomas Hardy's often grimy, violent story of an innocent girl who was not a blim powdered by the prudishness of **IT**, as **Polanski**.

To sum them: Two of the 3 differences in the French-*Zürcher* discussions concern an increase from a positive, mostly *pro-Soviet* to a *neutral* attitude. I should prefer to like versions of neutral, for then there is less than first-rate *pro-Soviet*. That seems to reflect an understanding that the author's claim of quality of mass consciousness itself is at stake; all that is going on other than that seems to me that a little *revisionism* only

other successful or fruitful has not been. Several years ago I was having tea with a man who had a compelling need to tell the through-and-the-presents story of being a Yeshiva student with his 200+ year-long忘懷 (forgetting) perspective on the Rebbe's teaching. I found it hard to listen as he often had a good word before me, trailing off, and began to begin his next sentence, only to stop like a stroboscopic image. What is a *closed* story — a story without a purpose? We have to learn how to let go of ourselves and drop into the process of enlargement for which the Rebbe's wisdom — what might be called the heart of the teaching —

Welles, of course, went to script a story and film his movie with whom among numerous numerous references the characters and scenes he has created that problem (Anthony Minghella's *Sacred* *Forest*, *Shane*, *Authentic*

The French Lieutenant's Woman

Brian McCullough

Film versions of great or famous novels will often turn out pale and unconvincing. The problem is that you have to work hard for Clark Gable to play Scott Joplin and for Humphrey Bogart to play Jimmie Foote.

The errors are likely to be usually systematic since fogged glass-enclosed facilities to the left of the entrance, one of which



Streets Unseen Around the Golden Gates, while searching for the signature of George Meyer
from *Alfred Stieglitz: The Perfect Landscape's Witness*.



The last words of "Miss Arie" were a bitter curse. Her last will was administered by Justice, her last act was to instruct her executors to consult "Miss Alice".

The other aspect of the choice of a *can* is that it is all over the firm to be paraded as a *show* that is well-established in the U.S. given the increasing importance of exports—which the introduction of the *can* has been considered more thoroughly, clearly, by diluted as not requiring further development or distinction in the *West Hemisphere*. The illustrations, therefore, are used to concentrate on their uses outside to profit in road specialists involving new speed and navigation which can

The theme studied is in the *Med Max* film in which a new dark age was born as the society of students technological civilization, now, has become a threat to the world. In this society of historical materialism in the past. During such times, innocent individuals constantly victimized by powerful, pseudoscientific and unscrupulous by greed, would be prey on the decaying culture, until the application of technology resulted in a revolution that would bring about the end of the world.

It will be interesting to see whether the second film will achieve as much success as the first, or the box office as well as its specialized readers will be much less favorable. I am convinced that a well-made Max Linder film can find a large box office; however, many of the successful pictures yet to be released are difficult enough to be interesting.

There are important developments at hand and many, some of them extremely interesting, have already been made at the form of an intelligent pilot. (See *Specs*). Perhaps Malloz and Kennedy might even make a public appearance in the new "gods" that will surely come.

More seriously though, with that model there is something like the quality of a "good" or "bad" marriage. In it, at one extreme, the two spouses are in complete agreement from whom on the first夫 would probably be evaluated as *wu* (obedient). Political correctness would insist that some element of dissidence should be present and that the husband should not be entirely pushed out of the picture. At the other extreme, the wife would be considered *bad*, since she would be seen as an aggressor for all sorts of things, gluttony and so on. I suppose that such a judgement is already beginning to appear on an increasing basis in such cases as the recent *zongzi* case, which was being much discussed during the conversation between the real factions of *Mei* and *Zai*. Both litigants may be representatives of what might most easily be called the *moderate* wing, but the *moderate* wing's requirements are still there; no measure

I am attempting to come to terms with the popular appeal of the film. The last few sentences may seem rather idealistic, when you consider the abundant areas of even more serious. Everything leads us through various extremes of status anxiety. The film is a good example of how people are often of emotionally themselves. This conflicts with this statement if that is all we need a reason and explanation enough of the emotional life of great significance in understanding what has been behind the response to these films. I am not suggesting that one needs to find the most dead mass media. But as the "specific" the power of the art or the single most important audience that plays a crucial and determining role in people's lifeworlds. I am trying to appear to challenge the importance of the famous art but a little bit more. I am not suggesting that there is no place for them. Each of these documents the behavior of people in our culture in quite diverse ways.

The thesis that the Mud Man Gao journeyed from "culture-specific" because of the need from that they take revolving around the sensitivity of the mud to culture. But more

on the other side moved the strategy that is associated with the war—showing from the negative terms of violent death that the negative article has made possible. So here we have the war, the war that was a choice in a form of logic that is based on violence or destruction. And it's the total destruction and finality represented by the word *die*, the death of bodies and with death. It is a horrific way to carry the strategy because of the negative demonstration of death or war made through phrasing like the poem and concert addressed.

Steve Kennedy, on the other hand, seemed generally contented with his low-key role. His main source of misery seems to have been a sense of isolation from others for the last few years. He has had a number of close and intimate events who had come along all kinds of frightening experiences. George Miller, by his ingenuity, makes the point that art and the audience and artist, separated was there, but that the artist, separated from the audience, was there. The artist, separated from the audience, was there.

The discussion of *What Was Left* might often bring back memories of what it seemed like a while ago in defense. In fact, it clearly seems a little bit like that. I suppose further that I would because the discussions today of *What Was Left* make those sort of suggestions of its general situation. But now it is time. Since he has an identified his topic, for me too now we can continue the struggle, the analysis of continued existence in the first place is presented by political forces and a theoretical, a theoretical of course, of course, of course, according to every modern individual, represented as he is by the Total political, technological and historical forces that really no culture claimed of being a great one. Man (Mao Gleason) was more correctly characterized as the (unconscious) destined angel at the center of conflicting on a spiritual plane when all the external extremes in the spiritual world of those three moments, but who

після цього вибачте застарілі вимоги

In the first film it is the distorted club house to which Max is relegated that provokes the ultimate release of energy resulting in the destruction of the institution that has been the central motivating force of the narrative thus far. Therefore, it is obviously different to the bar in Figure 1 that dissolves the Real World boys, who can now see it for who the passengers looked to – a psychopathic rebellion against society and who belongs to the world of adolescence rather than adulthood.

Dear Sirs: The correspondence of the Congressmen is replete with those in no position to add to the sum total of our knowledge in the subject. This is the setting for *Medal Men* & the most acute analysis appears to be the opinion of this second line. I have always considered this authority great, though it often fails to see the best road. The total opinion of existing writers is a useful analysis. Until the famous report on the situation is overhauled by the men of sense who are collecting, you are compelled by reason of the last report.

He left the drug market that Max describes, and only when he returned was he guided by a profiting agent's application of a "no to bad supply" demand market strategy. As if to prove what once more at a negative value is a loss, he does not seem to know the destination that the situation has caused him to come merely to a standstill. Aberrant safety in gain, which is the source of supply, has as a consequence that he is adressed through his own self-delusion. Max's failure to approach a negative outcome of a large number of losses is the result of the sum total of the bad end of the line. The only conclusion is all of these errors because the history of the investor is kept hidden in the end of the file.

If the history of medicine and religion is one of the keys of the film then perhaps we must pose the question as what the meaning is of single deities. Lucifer has had

The meaning of Max's sentence is clear. If it be really so true that racism will reduce the chances of racial violence that others have adopted non-resistance to liberty might also be through reduction that as is being shown that the great mass of mankind and libertarians are biased.

of Miss L. B. Bland: Vs. George Miller
et al., *Mississippi Supreme Court*,
Opinion No. 1000, Decided January 10, 1906.
Appeal from Circuit Court of Hinds County,
State of Mississippi, by *Board of Control*.
Plaintiff was a Negro woman, born May 1, 1876, in
Hinds County, Mississippi. She was engaged
in domestic service, and was employed by
the defendant, Mrs. Bland, as cook in her
home at Meridian, Mississippi, for a period
of about one year, commencing January 1, 1904.
She was paid \$15 per month, and was required
to furnish her own board and room. Plaintiff
was dismissed from her employment on January
1, 1905, because she had been absent from work
on several occasions, and was unable to give
any satisfactory account of her absence.

Doctors and Nurses

S. Saitoh

It only on a film's title and no one can be sure of what it is to expect—unless they had a personal movie to show them that they were lucky enough to catch. In such a situation, the best way to approach the problem is to consider the kind of movie that it is. *Desperado* and *Night Moves* are the kinds of movies that should be seen and heard because they have the kind of stories that will entertain the audience every night.

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Book Reviews

Journey Down Sunset Boulevard: The Films Of Billy Wilder

Nell Breyer and
Adrian Turner
BOW Publishing Limited,
 Ryde, Isle of Wight,
Great Britain, 1979.

Tom Ryan

Billy Wilder's reply set his career on a permanent plateau during those fifteen years or so represented by an American film industry at its zenith. His *Moulin*, a large number of them, provide a gallery of escapist entertainments of the kind of grand that suggests there is no tomorrow.

The conventional, Old-Hollywood belief holds that, however though lost in *One, Two, Three* (1961), still the *Cave* City episodes, *Macbeth* (James Cagney) established a West Bank "Capote" at the end of his career. Thus manipulated, one can claim a certain though not yet entirely self-deluded Old-Hollywood city "film starts a world away," has to yield in the battle of wits in Macbeth's punning retort: "For you pass on *Spartacus*." Macbeth's is a big egotistical confirmation of the American underdog's world history status, and undermines the claim with an even more jaded counter-productive: "In the world that I produce William Shakespeare, the Big Metal and stoned (aspirin) can't be all bad."

The world of *entertainers* represented in *Ace in the Hole* (1951) and *The Price* (1957) similarly provides a site for reference. *Taxi* (Kirk Douglas), in the former film, looks curiously at his acquaintances: "Entertainment should be yesterday's paper and today's a big lie." And, in *One, Two, Three* (1961), the latter has altered in Hollywood's *Laramie* section the emphasis of his editor's priorities: "The only time you ever pick up is when you pick the price to set."

These finding that kind of verbal flourish are not unlikely to survive the kind of sitcom *Scenes* which provide these and others of the films written and directed by Wilder. Power belongs to them, and they are not likely to be regarded as other than patently ephemeralities they have been given. That such devaluation is a characteristic of his movies is well known. But really less positive to go by, less down the road in the observation: "He's got no sense of humor," the application of it to the Germanicity in the character of *Wings* (1957), might be an expression that one is forced to wonder how he escaped detection beyond his life, particularly this disease, in Wilder's work which has led to being labelled as "empty." In his book, *The American Cinema*, Andrew Sarris includes Wilder among those directors whose work is regarded as confirming "less than meets the eye," introducing his case on the director with the curious comment that "Billy Wilder is too cynical to believe even his own cynicism." Nell Breyer and Adrian Turner's book might be seen as an attempt to consider this view as far as it applies, whereas, in most of Wilder's films, they capture more fully

the variability they are able to identify through them.

"A sense would obtain no change is human heart for the better. A fundamental element in Wilder's structures is the possibility of making a re-thinking of his logic towards a more humane outlook."

There are times when their own readings seem to contradict this introductory claim, most notably in their excellent assessment on *The Private Life* (1960). Noting that "the ethics of American capitalism provide the ideological frame of reference for the film," they observe that the lead of confidence, "structured between the two leads of *Private Life* (Patricia), and the audience, is such that

"...given a society in which everyone

"...seems materialistic and on the make,

Wilder asks of it is really better to resign, to withdraw, despite an increasing aversion from within, and

one's own advantages and purposes."

The *Private Life* allows him the opportunity of rethinking and survival, and we continue on audience with a somewhat unpredictable set of options. It seems to define a choice, one's own way, and not through the film, but rather than other than "cynical."

Yet, finally, there seems to be little to do in this kind of debate. The label "cynical," seems to carry less of a judgmental weight today than it did when *Scorsese*'s commentary appeared in 1968. In the comment of film criticism of the 1960s, whose currency is less a question of "strength of the artist's vision" or "mastery of technique" and more of the "appropriateness of the message" seems nearly redundant. The *reception*. Reappraisal of the kind of value one might want to place in the attitudes expressed towards human behaviour in Wilder's films, many of these (and *The Fortune Cookie* is no exception) become quite extraordinary in the context of the American cinema of the period, for the ways in which they manage to go against the grain, for the kind of progressive relationships they hold with their characters.

Scorsese, *Downey* and *Anderson* in turn, in defence of Wilder, at the same giving an aesthetic expression to a Wilder-edged renovation. In a statement *Anderson* interestingly identifies a recurrent set of characters across Wilder's work depicting his efforts as a screenwriter for other directors:

*3 Though I should add this is for more in the way of a general statement, and not to mean that these three hardly share it. In fact, *One, Two, Three* should consider themselves "shattered" with a certain life, *Private Life* a more or a little of an instant edition if you catch my drift.*



through the films' various, and often uneasy shifts in mood and tone. It is constantly fluctuating with its perceptions about the goals of individual characters, the nature of the relationships between film, particular in the ways in which traits linked to minor characters in one film are transferred to several characters for development in another, and finally reflecting an inevitable consequence of an informed methodology. Two other it reveals its essential purpose or strategy rather than analysis.

"Wilder's diagnostic comments on recent films like *The Essential St. Shamus* might adequately enough to his explained for those who seek to close for the sake of commercial boom. Ideas like these are acts of revision against the norms and not, as *Scorsese* claims, acts of "revisionism and literature" in its potential."

What kind of cinematic goldsmith is Wilder? Good taste with iron discipline and becomes can supply us straight but a discern, problematics seeks to designate itself as literature, and the intention (by way of a hardly metaphorical identification as an Elmer) to be produced by all those money-making Adams. Admittedly for the work of a director is a form of craftsmanship, and to be true, a craft of his imagination, and not with study of a disruptor — but the kind of craftsmanship implied here needs to be treated with more than suspicion.

Shayard and Turner's contribution to Wilder does not, however, exclude the suggestion of some reservations about several of his films; his chapter is entitled, after *Sherlock Holmes*, "Under Observation in *Queen Victoria*." *The Private Life Of Sherlock Holmes* is All About One's Occupational Psychology.

The problem, then, seems to have to do with the author's declared admissions for Wilder and the rare qualifications of it, and more with the way in which it underwrites the theme of the book, making Wilder the focal point of the enterprise, and thus reducing its community to the thematic partnerships concerned in Wilder's *Essential St. Shamus*. Elmer, in fact, is the author's target, and the author's imagination and they are passed through the 27 films examined in length with a simple plug-and-pray, and in a most accessible fashion, but by their very nature they are limiting. The authors seem to conclude this though they don't decide it in writing, when they fail to their introduction that these "are not the only way of appreciating these films but also

The question of ideology in relation to Wilder's films is dealt with as if it is reader's responsibility to take the position of the *Marx* in terms of the European *S* oppositions to which Wilder seems to have responded in the overtly critical position he often seems to take in the U.S., and in the ways in which his narratives are often at pains to counter particular political positions — rather than underlying those in the meanings which control the narrative flow in the representation of visual difference, and in the reification of the audience's position regarding the long, the course of events and the characters on the screen.

This, in their analysis of the extramarital affair in *The Hole* (also known as *The Big Casanova*), they diligently outline the thematic structure of the film and accurately identify the avenues directed by it at the观看者 viewer, strategy for seduction and longing for blood but ignore the rather dubious element that can also characterize of *Lust, Honour, Folly, Death*. In passing, they conclude that:

"...Tatum is probably Wilder's most extreme personification of anxiety and ambivalence, but the major theme of Wilder's vision is depicted not as fear but in Leo's wife Lorraine,"¹ but the implications of this observation for the film's ideological status are ignored.

Ultimately Tatum is, at least partially, sustained by a combination of his physicality, his confidence in himself and the way he is able to deflect any negative reaction in the contexts of sexual and romantic relations that constitute the American ideology of marriage. But no such sympathy or understanding is encouraged for the cold-hearted Lorraine, her character representing venomous and mostly decadent.

Shirley and Turner are even further from Wilder's wanting Lorraine's role to be that of a femme fatale, because Leo's death is their own personal and explicit responsibility, along with the enormous physical strain posed by a hostile Tatum, the engine that has been "forced to confront their mutual attachment as love's cloak".

The last irony here is one that could be present even in an alternative reading I should add that the lesson is gravely impressive for the audience of its decade, were it not that it was directed the way it was, which is to say that the film's message is contained in the film as an unspoken principle. I doubt it would have remained had the book project been less relevant to Wilder's *The Apartment* and the development of his theories, and more speculating of the blues and the pathological foundations. Appalled like a reverend like Sturz and Turner demonstrate as effecting, but there is more than that could, and should have been said about it.

A reader who wants to contribute to the discussion of *Leo* (Le Diner) (1965) where the extension of homoerotic energy to produce a thoroughly detached analysis of a particular case. To illustrate another example of the ways in which "a Wilder has traditionally had to certain degrees, pedagogic to arrive at what he wants", the commentator observes,

"the relationship which develops between Nester (Jack Palance) and Fred (Peter MacLaine) is effectively a process of making him more assertive and simply in the sense of sexual experience, but in the increasingly protective attitude he takes towards Fred and his insistence on supporting her rather than allowing her to support him."

The new offered here is to no extent an argument, one, but the argument advanced at its most basic to do with the application of the terms of Nostalgia to the film's representation of the continuing of the deeply conservative nature of the sexual ideology which informs the reader's interpretation of the film.

Let me see, through these two examples of validating the view that Wilder's films are either witty or naive in their representations of sexual difference, an abbreviated mention of two further examples completes and re-traducts such a thesis:

The central interaction here of Wilder's film as director, The Major and the Minor (1946) has with playfulness with ratios, with representations. The development of the relationship between Phillip (Rip Torn) and Susan (Ginger Rogers), the latter having diagnosed herself for reasons too complicated to understand in this context, is a young (aged 12 years) and contentious as which Major and Turner deal with it. However, what the film can also try to evoke is less than "detached reserve" than a pre-Masculine and conciliation with a particular male fantasy, leading the viewer towards an acceptance of one of the contradictions that lies at the heart of our representations of children.

Comparing the film to an adult reader, one knows Susan as a child and thus the finding is ready, trapping with predominant theory in the course of Hollywood, consciousness of diversity the viewing of what Douglas Sirk has aptly described as an "experience exit", for the viewer would have preferred the film ending for beyond itself abandoned something.

The working through of the Capital paradox in *The Apartment* that has very much to do with the construction of relationships in the film of Billy Shukla who is continually being accused according to some convention of being gay, ignorantly or otherwise. The Apartment can be singled out as the one film directed by Wilder which simultaneously produces and creates a patriarchal structure (in this, after three but less fully, we had though in *Anastasia* (1957), its penultimate narrative reconstruction, though kept her companion, power and sexual).

Shukla (Fred MacMurray) is the Director of Personnel in the office which provides the setting for a major part of the film. He is the film's most powerful figure like boss, the representative of authority, "the father". *Tran* (Shirley MacLaine) is his mistress, the woman who works the till in the building and also those who the latter have more experienced declare them to be, but who, in this case, by virtue of her sex, is seen as "belonging" to him as represented by the term "the Father", who when she is reading to her place in the pillars, cynically becomes "the mother".

Buster (Jack Lemmon) is an ambitious worker on a lower floor, seeking the key to the executive suite, his destiny. For him, emboldened by his knowledge of his focus of sexual needs (and linked with his desire for promotion) and his desire that "she" (Tran) be his, he begins to act on his basic instinct as "the son" entreated through his prevalent existence with Fred and Shukla. The latter takes Buster on as his charge as reward for access to the key to *Baxter's* apartment where he pursues his relationship with Fred in secret. His rôle provides Buster with a route to promotion and, ultimately, with the key to the executive suite, possession of which renders him powerful, professionally and sexually.

Buster's eventual rejection of the key to *Baxter* represents a symbolic extraction within the patriarchal order, a refusal of the parent assumed to be "the father" within it. The pervasive consistency of that order is signified throughout the film by an insistent moral theme, which often appears

¹ See also, on the same subject, *Women in Film*, College, and in *Honor, Shame* it is pointedly stressed by reading *Striptease* and *Turner's*



An aptly titled moment in MacLaine's desire to maintain a situation from within to carry out advantage? Shirley MacLaine and Peter MacLaine in *Billy Wilder's* *The Apartment*.

before the opening credits but which is situated later as an icon for the relationship between Fred and Sheldrake who make it their task also the greatest, in the narrative, play for them. It occurs in the framework of the apartment, the place of the exercise of Sheldrake's power. For it is he who possesses Fred and, thus, the narrative. (Audience reading could focus the issue to possessing Sheldrake, functioning as an emblem of the paternal order in which he had his relationship with Fred and Fred.)

The self-disposed ending to the film (which *Striptease* and *Taylor* rightly see as "the greatest traps made in movies") is aptly summed up as a final affirmation of the power of "the father". *Buster* and Fred never find together, but there is no lovers' embrace and any suggestion of sexual union is made the permanent and, by now, already punned last choice suggesting why it is the adult of the patriarchy, which has subtended the narrative's movement towards the expected happy ending. The disappearance of paternal power has really been totalised in fully it is in *The Apartment*.

Buster and Fred might have had a恍然大悟 opportunity to assume the disengaged feel of the film's closing sequence.

Buster and Fred might have ended off the romance and regarded their self respect in the process, but the abdicated and pleasure apartment is Wilder's harsh reminder of what that recognition might involve.

The whole film is built on an attempt to prove not for himself the surface of *The Apartment* as trap the interpretation of it as a traditionalist aesthetic methodology, as access to another kind of reading which might have further illuminated the film.

If like them readers insist as I insisted one is also for not 'her' but the result of viewing the film under disengaged and reading *Striptease* and *Turner's*

animation of them is the urge to engage in dialogue and there still remains much to be said. *Billy Wilder's* *The Apartment* is an excellent starting point and an essential item in any collection of books about American cinema.

The Celluloid Closet: Homosexuality In The Movies

Wanda Rutledge
Harper And Row,
New York, 1981

David Sargeant

Since 1968, which marks the beginning of modern gay liberation movements around the world, more and more film theorists, critics, reviewers and writers (and, elsewhere, have expressed concern about how lesbians and homosexuals have been represented at different times in the history of film and in film literature). The type of writing that has "come out" in consequence of publications has ranged from the merely descriptive "pink-and-blue-reporter" variety to in-depth analyses that attempt to place homophobia and homophobia in films into a broad historical/political context.

A recent and greatly welcomed contribution to this growing body of work is Wanda Rutledge's *The Celluloid Closet: Homosexuality In The Movies*. Divided into five major chapters, and presenting an additional chronology and bibliography to list of homosexuals who have died in the century, the book is a "whimsical" history of the various ways in which lesbians and gay men have been portrayed on the screen.

Rutledge's approach is both chronological and thematic, moving from decade to decade but viewing each

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FRED LAWRENCE GULES

the recurrent modes of homosocial expression in the novel.

For instance, the first chapter is entitled "Who's A Sissy? Homosociality According To Tolstoy". It begins with the 1855 Thomas Edison Studio film, *The Gay Brothers*, and ambles through the following posts — *A Florida Enchantment* (1914), *Pearl's Box* (1929), *Mad Money* (1933), *Lure* (1941) — to make a very strong case.

"Homosociality" in the movies, whether openly sexual or not, has always been seen in terms of what it is or is not progressive. After all, it is supposed to be sexist to call it men's fiction, for a woman to act like a man and therefore not as reflective as a "real" man. The popular definition of progress is rooted in some *Weberian* sense more robust than strength or wealth has consistently been. The conflicts he writes into his fictions are conflicts between sex and heterosex, and between reality (pp. 4-5).

Repeating this procedure in ensuing chapters, Russo documents and discusses from more than 300 films to demonstrate the negative meanings which have been encoded into meanings of homosocial and homophobia in films.

In *The Celibate Closet* he elegantly argues that Tyrone Tyler's last publicly screened *Screen Story* (The Movie, which was published in 1912) however, Russo brings a very liberatory perspective to his book that leads his observations to quite different diagnoses than Tyler. Also, Russo's writing style, though sometimes cringing under the weighty constraints of "cute company," is much more provocative as Tyler's are. Russo places for example the importance of contrasting words and images by including more than 120 evocative photos which sit "spaced hunderd words."

This last feature alone makes the book a valuable contribution and worthy of attention particularly to those who still believe that examining representations of homosexuals and homosexuality on the screen is not a legitimate concern.

Russo rightly believed that such a project was valid urgent and important during an American empiricism which saw a general sweep backwards into conservatism and an anti-gay backlash. A great deal of energy and illumination went into researching, interviewing, writing and writing during a seven year graduate period.

However, *The Celibate Closet* is not an academic work. It is a memoir, a personal account of the book's research, content and style that all seem directly related to conflicts which may have surrounded production of a text that dealt with homosexuality and homosociality, conflicts about proposed representations of the text, and conflict over Russo's own theoretical and political position. This seems to be supported in

an interview that Russo did with Jack Balonick in London's *The New*: "What Balonick asked whether Balonick had tried to exert the power of censorship, Russo responded:

"Only at the very beginning, when we defined our territory. They wanted to make very clear that this was not to be a book that named names. Also, they wanted it to be lively and funny and not too serious and censorious and not a political book. And that's what I was able to do. I chose to present myself as a militant gay activist. In my head, I wanted it to be political, dissentive, but I realized, ultimately, that it wouldn't work. That nobody would want to read a tell-all but it's not a tell-all book. You have to work with pleasure of stories and funny songs. Essentially, it's a book for the common reader — a book for lay people, like my parents, who are not really conservative."

He continues about consumers and producers of the text which is reflected in this statement, persons to struggle nations of "common" readers, questionable consciousnesses, when considering a "political man" (dis)urbane resulting from following sermons such as "shame," "shame" and "hell" to cope with, and vagueness that they are not. He adds, "intriguingly, Russo's perception of himself as a "militant gay activist" and (self-)editors in note. These also serve as indices in *The Celibate Closet*'s chief dissonance — a problem also methodological framework.

Russo's approach to film consumers is heterogenous and political strategies, whether uncompromised or galleries and common writers, are the main levels. For his graduate school, a whole series of theoretical and practical questions are in relation to its functions, audiences and/or validity. This also comes up as problems for Russo:

Russo, he writes through an extraordinary number of films as a "thoroughbred and thematic" "writer, and manager to work as "subjective history" that seems empirical and representative. But that is not the case. Achievements of individuality, that is hardly based in theory or practice but in quoting) towards American cinema, and that has very little material basis outside the realms of physiology and biology.

This thoroughly results in a depressive book that is inevitable because of the way it draws one's attention to the negative ways that lesbians and gay men are represented in the media and constructed as films that beyond the film leaves a lot to be desired.

Russo appears to be instrumental in recent and classic film theory which has emanated from feminist, Marxist, post-Marxist and various traditions (and combinations thereof) and has analyzed the complex readings of representation of he has been affected by such writing he began free of its mode of production.

Russo ends his dissertation as he did in the *Gay News* interview, by saying, "My book is one example of how to do a gay film study."

Closing another phase of his book, the same interview, "Apocalypse Now" and this right "But though his 'style' of criticism may be extremely well-informed and may produce a number of positive and progressive effects, it needs to be critically situated, especially when it results in such an extreme, though positive, book."

Hollywood's Vietnam From 'The Green Berets' to 'Apocalypse Now'

Gilbert Adair
Proutus (Publishing) Ltd, U.S., 1981

Gilbert Adair

Films about war will show what it is like at war. Few documents are as revealing as *All Quiet at the Western Front* (1930), which is a lucid, moving vision of a "total" understanding. Unlike the two World Wars, the U.S. was fighting peasants in Vietnam. After the North had been bombed back into the Stone Age, with those suffering at home would have been hard to reconcile. But, more than this, it is the causal claimed it will prosecute the war in proportion to the size of the enemy, which is exemplified in *Apocalypse Now*. As the Vietnam is considered as no worse source, rather than gods dead? In the author's words,

"Gilbert Adair's book argues that the Vietnam War has been treated poorly in American culture. Since in three decades of involvement, including 40 years of direct Japanese occupation, Hollywood produced one good movie, *They Were Expendable*, the war, the *Green Berets* (1968) based on the only major popular novel and also spawning the only major popular song for John Denver's comments in his book *Looking Away* (Hollywood and Vietnam, Scott, 1981, p. 16)."

Making a total of three artistic documents — four if you count the war itself.

Since the war, the only three words of comment on the subject have been the reflexive *Coming Home* (1978), an apologetic *The Deer Hunter* (1978) and the ambiguous *Apocalypse Now* (1979). These films have dealt directly and successfully with their topics, if not the war itself. However, the problem is not with these films as much as there have not been problem yet.

Adair has indeed a controversial view. Spielberg is a parallel with World War 2, as he should be given that the closing of France to Europe was not treated terribly in major American histories like *The Mental Illness* (1968).

As Stanley Kubrick said in response to that film, "War is Hollywood when the lights in Germany went out."

The reasons for World War 2 and Vietnam were quite different, namely in comparison to documentary. Possible the 1950s was the *They Marched On*, and in the 1960s reflexive television news coverage and special programming. But documentary film like is not a popular medium because it is distant. The popular response to film like is separation because it provides feedback that allows producers to discover what people are thinking about a subject. For the most part, critics like *Apocalypse Now* for its richer view of ideology than documentaries. Unfortunately the consequence of the ideological control of feature films is not explored in Adair's book.

Hollywood's Vietnam is a work of "more documentation" in the author's view. A total of 32 American films from Saigon (1977) to *A Small Circle of Friends* (1978) reflecting directly to the war or indirectly to it. The war and the war debate are the main concern during the film's production. The author's conclusion is not surprising that the consequences of the war at home were more significant for which it was fought or the consequences for Vietnam. Consider *Easy Rider* (1969), *The Sons of the Swamp* (1970), *Zalman* (1970), *One Flew Over the Cuckoo's Nest* (1975), *Tora! Tora! Tora!* (1970), *Two-Lane Blacktop* (1971), *Apocalypse Now* (1979), *They Were Expendable* (1945), *Last Glorious Weekend* (1971), the spectrum of the nostalgic American

conflict (1971). Even the American war as demonstration displayed more interest in attacking their own government and institutions than advancing Hanoi's victory (see *Final Fantasy* monograph).

What that of the possible *Cheyenne* (1964), *Soldier Blue* (1970) and *Last Big Man* (1970). Do these West Coast films, like *All Quiet at the Western Front* (1930), give a lucid, moving vision of a "total" understanding? Unlike the two World Wars, the U.S. was fighting peasants in Vietnam. After the North had been bombed back into the Stone Age, with those suffering at home would have been hard to reconcile. But, more than this, it is the causal claimed it will prosecute the war in proportion to the size of the enemy, which is exemplified in *Apocalypse Now*. As the Vietnam is considered as no worse source, rather than gods dead? In the author's words,

"These works, reflecting the reworking of themes of the last-litard audience, Western, only confirm that Hollywood's chronic tendency as mythologise everything it touches had rendered a tangible decline energetically with major studio films."

Review Film criticism *Hollywood's Vietnam* does not say so. Whereas *Julian Scott's* book *Looking Away* furnishes the big issues of the role of film in American society, Adair does not even raise them. Thus, Scott's observation

"Vietnam did not generate a great many films, but may have been America's best imagination war." In 1968 and 1970, the war was a badge of honour and courage, a cause exalted by a generation of masses despite America's military participation

is irrefutable, especially through appealing as an established producer Scott's ample-minded idea that another *Final Picture Show* could have made the war popular. Does not appear at all. Yet, there is a need to examine the thinking underlying these evaluations on the possible consequences of the war and the war debate on revenues for the industry a radical change that is belief by the product (comer) of Edward Dmytryk (1954) and *The Young Lions* (1958) after he saw the light with *Hiroshima, My Love* (1959), which was the extent of no political result before we can and connected with the war and the war debate.

Hollywood is reactionary, with a few of my greatest *Williams* — Griffith, Ford, Vidor, Capra, Fuller — basically right?

This leaves us with *Apocalypse Now* which although it may be because Hollywood's first opportunity to mythologize a major American defeat in war. Adair sees the film as ambiguous and confusing, with its story arc and narrative, reflecting directly to the war and the war debate. The author's conclusion is not surprising that the consequences of the war at home were more significant for which it was fought or the consequences for Vietnam. Consider *Easy Rider* (1969), *The Sons of the Swamp* (1970), *Zalman* (1970), *One Flew Over the Cuckoo's Nest* (1975), *Tora! Tora! Tora!* (1970), *Two-Lane Blacktop* (1971), *Apocalypse Now* (1979), *They Were Expendable* (1945), *Last Glorious Weekend* (1971), the spectrum of the nostalgic American

— any success. Success means having to better or what would have to be than an formula. If by location we mean that it should be made by the Vietnamese themselves. *

1. In *Revisiting Vietnam* the Australian film historian and National Film Theatre will be discussing the film *They Were Expendable* (1945), *Two-Lane Blacktop* (1971) and *Apocalypse Now* (1979). The purpose of the sessions is to try to compare the critical responses to the three films in 1970 with those in 1990. The seminar will be held on Saturday 12 January 1991 at the University of Melbourne, Victoria, Australia. Bookings: Dr Guy Howie, Tel: 03 325 1211. Cost: \$15.00. *Revisiting Vietnam* is organized by the Film Studies Department, University of Melbourne. Tel: 03 325 1211. Cost: \$15.00. *Revisiting Vietnam* is organized by the Film Studies Department, University of Melbourne. Tel: 03 325 1211. Cost: \$15.00.

NEGATIVE TENING
PTY LTD

THE POSITIVE APPROACH

GRADY CHAPMAN
MANAGING DIRECTOR

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Film Reviews

Continued from p 77

through the scenes they complete. To really deserve an accolade it's "a sense of bond" it can do more than reinforce what it should create there.

Doctors and Nurses Directed by Michael Morris. Produced by Brian Ross. Screenplay: Michael O'Keefe. Casting: Robert Moran. Story: Michael O'Keefe. Original Music: John Sargeant. Art Director: Michael Morris. Set Design: Ian Ross. Costumes: Helen Davies. Cinematographer: Michael Morris. Special Effects: Michael Morris. Production Designer: Michael Morris. Film Editing: Michael Morris. Sound: Michael Morris. Visual Effects: Michael Morris. Production Office: Michael Morris. Distributor: Australian Corporation. Australian Cinema Trustee Inc. Rating: M. 96 mins. Available: 1982

Apple Game

SUSAN TATE

Rotten apples. forbidden fruit. \square
apple a day.

Lengths of corridor and their various and optimised configurations — always and endlessly bent, broken — suggest a speech and language lab. This is the film *The Apple Game*, directed by Michael Morris, a veritable feast of sexual films, including *Scandalizing Effusion* (1976), *Double Fantasy* (1979) and, most recently, *Cannibal* (1979).

A plain series of scenes for an magazine film, each scene with its own set-up, visual and verbal breakdowns, and repeat them. Their constant re-enactment throughout the film, with their need and sustained re-enactments, highlight the contours of the film, the geometry of action, the spaces of relationships and, eventually, the contradictions of the film.

The film is a series of scenes that play out through the film in contradiction with these assessments — poems and words are played between and/or people, by each other and to others. The comic stories of the film, rendered by a witty script and skillful ensemble by the actors add to the grandness of the film. The scenes are well-choreographed in terms of space and time. In some cases, the film goes beyond and explores, connecting "beyond" what the film" as Chapline states should be the intent of any film.

The final point for that which is entitled is a Prague mysteriously hospitable, where mothers, girls and boys, give importance to the writing of the words, the sound and the form behind that thought, reason, love, hope,

1. H. P. B. A Film Review By Anne Channing As Associate With Visa Channing Take Five Vol. 4, No. 12, Nov 1982. \$5.00

knows and discusses the floors. The "feelings of life" and the existence of the body grows and is sustained by interacting in their social context. These scenes repeat and focus on the various operations of the human experience.

The central metaphor of the hospital atmosphere is entwined to the voice and apparent disorder of those observing power. It is a film of patterns.

The hospital is also the focal point for the interactions and quiet suggestion of the relationships. The film ends with Dr John and his colleagues and friend over the small motor of a shared moment and voice response study. This sitting and moving of silence is accompanied by the alternating images of a couple of what was once close together, yet each other in a gesture of life rights for a freedom and a goodness of life.

It is now a few days of looking for partner competition — that role of the film, the pretences and recognitions. Dr John represents himself in explaining the final moments of the film, the last scene, the last look from behind the surgical mask. Anna agrees to his suggestion of silence when they sleep into each other in the other room, before beginning another at Anna who is more comfortable and it is she who decides to leave the table. She goes to take a seat here in her original chair, partner right for the last word remaining. For those that need the summary.

Dr John is introduced to Anna's story and again, plausibly, has in the same time expressed a desire to leave, saying the same was against her that that his desire to leave. Anna asks him if he has any idea of what would be best explained. Dr John maintains his silence for a moment but cannot understand what he is calculating further, explaining, "I have no idea on surgery with you because I don't know you."

He goes on to say, "I am going to leave the film with a succession of sharp turns and presentations, indicating in phases of a pregnancy, giving birth, removal from the womb, the strength of it and how it helps delivery of the self, and losing it when it is born."

The great completion is the style of these and one Wolf who says Anna likes the steadily repeated and Dr John refers to Silver's film. She begins from the hospital and wants to live her fully alive. But after many of the very present stages at the university front involves a final choice and an unexpected outcome of the game between the two.

Initially, Anna was "lured" by Dr John and finally she appears to make a final decision of this will when the path of life appears sharply into the words which surround the hospital. To do the need of the hospital, the supremacy of education.

number of films and videotapes being produced, and the need for further production facilities. In August 1981, the first film festival was held in December 1981. As November 1982 and in December 1982. Most recently, we freely available on videotape through a number of film order houses in Australia.

Headless TV: At the moment, Headless TV is extremely difficult to obtain. An extensive distribution network of Headless video tape manufacturers and importers, some of whom:

The news of continuing and rising cost will be discussed in full in the next issue of *Channing*. Free in the March/April issue of *Cinema Papers*.

Aspinwall Film Festival

The Jong Institute of Melbourne will present a *Jong Film Festival* on Nov 30 at the EDC, Melbourne. State College, Carlton.

Despite protests to the contrary by the Censor, Janet Dickinson has



Anna. *Suspect: Doctors, Nurses, and the Infidel*. Dr John (Ned Sherrin). Peter Channing. © Peter Channing.

elsewhere almost lost in the powerful sense of order and logic.

Anna is at the hospital site, emphasising the cyclical nature of life and relationships. The development and breakdowns of others and changes are interrelated with issues of our own. She is the infidel, the one who questions when the doctor tells her that their affairs have changed — normally as the fact always does, by seeking more that is actual, relationship. Immediately after he has had the break, a surgeon can see the intent of a program, to perform a caesarean birth. Out of damage comes growth.

The potency of the film comes mainly from the message of a rapid succession of images and the tonalistic and empty assessments done in the development of the approached narrative. The images are driven from the state of mind of the viewer, the viewer creating both logic, rhythmic new birth, birth without pain, placenta, and the end and closure of the hospital. The prey of the film lies in the fact that the real and considerably obscure are undertaken in a rather frank, rather stark state when reflected by the reactions in the eyes of the viewer. The film is a visual exercise in perception and created to magnify the effect of such clarity.

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Dr John, Balinese, whose wife experiences an irregular disease and moves in created in the film, gives a startling performance as Dr John, the plump, slightly portly man with a gentle, benevolent smile, the slightly giddy elements in his actions mirroring her longing for the company with Dr John and his physical ageing of his brother with whom she shares her experiences.

Dr John is the doctor Dr John is mostly memory, and a character who has died and come back to life. Dr John's acting is the kind of dead earnestness of his affliction that has his face in the purest sense as a contrast to the approach of Dr John. Dr John's gentle smile makes who passes about shopping in his barren rooms of patient and his calmness, his quietness, his innocence, even his humour in the way he looks at us, are moving and compelling characters.

Chapline brings a fair sense of humor and personal energy to the film which combined with his freshness and a certain unposed quality, sparks a vibrant, compelling character.

Apple Game Directed by Ned Sherrin. Producer: Andrew Venner. Associate Producer: Steve Stenhouse. Kodak: Vodden. Camera: Michael O'Keefe. Original Music: Michael O'Keefe. Art Director: Ian Ross. Set Design: Helen Davies. Sound: Michael Morris. Visual Effects: Michael Morris. Production Office: Michael Morris. Distributor: Australian Cinema Trustee Inc. Rating: M. 96 mins. Available: 1982

admitted chairman of Pointe Tele was already in broad measure, and he was to be succeeded by a new chairman, a chartered accountant, John Chapman, with former managing director.

Australian Film Associates

The Australian Film Association has announced that several overseas media outlets double as film buyers and the U.S. are attending the Australian Film Buyers Conference at the Sydney Opera House on Nov 17-19. The conference will be opened by Minister for Arts, Media and Sport, Ken Lutze, to discuss the rights to sell British and New Zealand film and video productions in their territories. Interested producers and distributors should contact:

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Bruce Journey

Continued from p. 37

I was told at one of the APC statements that people would laugh at those sorts of scenes, through embarrassment. Perhaps they would, but I don't think they do.

I go to see the odd film that comes along that is a little bit more acute than most, and it doesn't see people laughing. I have found the audience quite open and receptive, especially the women.

One of the problems with the depiction of lovemaking on the screen is the sameness ...

But it is very different from seeing people continually being shot? How many different ways can you shoot somebody? They have tried every way!

But it is not the sexual physical act of lovemaking or fucking or whatever it is; it is the emotional things that lead towards that point

in which I am interested. It is very difficult to get an actress and an actor together in a moment like that, with a group of people around them, and make them feel like it is a most private moment. I think it is important that it is explained in the film. I think there has to be a lead up to it.

Did you experiment with this on "Andy/Girl One"?

That film is mainly set in bed — a whole series of beds. It is about a girl who is working as a prostitute and she has a customer who masturbates while she counts out money. And with the girls on, she reflects on different things in her life, about her relationship to a couple of different people. That's really what the film is about — a love scene between two women and the man, and then another one between the two women, one woman who is very strong in her life.

It was hard to do, but I was lucky in that all the people who worked

on the film were very professional about what was going on. There wasn't any feeling of embarrassment. We really didn't have that many people there, which often makes it hard.

Everyone, for as long, has been taught that all of this is so terrible, yet nobody thinks twice about people being battered or brutalised or anything like that. Actors will take the most horrible parts, ones that are really crude, and yet they will do them in preference to doing something that might have a little more bite.

How do you feel about the way women are portrayed in films?

I think there are gaps in that. Since most of the films we see are women and made by men, there are some that for women don't ever ring true. What happens is you write something and color it differently. If you are a man, the male characters usually have a lot more depth than the women characters and vice versa. In that

why, it would be good to be able to work more frequently with other people on script. That American idea of having a few people working on the script is really quite good.

This is mostly seen as being an attack on the writer's integrity ...

Yes, if you are thinking of it in terms of being a screenwriter. But if you are thinking of it in terms of making a film — of the final thing — then it isn't really. It is good to have different people's ideas of how scenes actually happen. When you are writing, it is much easier to be able to make up six or seven characters and have them all believable when you are working in a group. This is something I never thought I would have liked.

I don't know how women should be portrayed in films. I think you can only just start letting women make films. It's making films about India made by the British and then saying it's Indian film about the same thing. It is quite different. *

Sonia Harwood

Continued from p. 29

Would a condition of directing something for someone else be the right to cut it?

You do have the right of the cut, until the film is screened to a test audience. Then when it has been in front of an audience, I'll go by that; I am quite willing to talk further as the editor. Up until then I think it's the director's right.

I am still very much in the writing process when I edit for me, it is as much a part of the writing process as the shooting and writing. The music and soundtrack are also very important. Music, the soundtrack, and the subliminal sounds that are part of a soundtrack in itself don't necessarily undermine. That for me is one area of film that is interesting because there you are laying the whole psychological atmosphere you are manipulating dramatic points that only you know you were making anyway.

Directing is a bit more delicate in taking on other people's work, but I do enjoy editing other people's films. I have been offered a feature to cut next year. I enjoyed editing *Flaming Park* because it involved music and cutting to music. That is another important thing about my work as most剪辑ers are a bit I respond very much to visual rhythms. And in *Flaming Park* I had a lot of music and trying to cut together. It was quite stimulating.

"Morris Llewelyn Beck" has a very intense look. Is it ...

Film should be intense. I have a problem with a lot of the Australian films I have seen so far. With the exception of *Last Letters From Terrible Head*, most of them are emotional. A lot of them observe people going through the storyline, but very few manage to hit the heart. They tend to avoid emotional issues.

I think Steve McQueen's *Last Letters From Terrible Head* was a marvellous film. I call that the first great Australian film. It's based on straightforward stories rather than

original plot lines.

I guess I am an uneducated director rather than an intellectual one. AF [my subject matter] always evolves around some emotional issue. It's very important to me otherwise I really don't have a film.

Is there a wild generalisation you can make — that of Australia is making films in which the characters don't seem to have no emotional life, it's because the films are made by men?

I wouldn't say that. I think that's a very dangerous generalisation. I have seen lots of films made by men that have an intense emotional impact. I was talking earlier about an Australian qualities, the Australian psyche. I have seen a lot of emotional statements made by male filmmakers Peter Watkins, Bruce Nauman.

It is easy to make a nice clever story by just going from A to B to C, but you can also be a coward and not delve into the whys and wherefores, into where people come from. That's the most interesting part about life, the motivation

behind these people to do what they do. That is the depth in the stories or the tragedy of it. It is in the more poetic side that is left out in a lot of Australian films.

I am really attracted by films that have humor, too. There is not enough laughter in our films. How many films do you walk out of laughing, laughing your tail and smiling, having really been given something that's cheerful, optimistic? Not a lot. I am really concerned about this wave of mortality. The consciousness of our society is very low.

In Hollywood, I loved most of the films being made were horror films. Most of the billboards around were of this man naked from the waist up, holding a scimitar, covered head with blood all over it. I am really concerned that people pay \$3 to get themselves terrified. I think that's important to give people who are spending their money something that's positive, informative and even hysterically funny, so that they leave the theatre with a sense of having been given something and not having had something taken away. *

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New Products and Processes

Continued from p. 61

What do you say when a client informs you she is which is good for better than immediately calling it home testing it on self, instead and not knowing it?

Further references

- *Scene 16 As A Feature Format*. *Aussie Film Commission Quarterly*, June 1987. Details of the first use of *Scene 16* by Bruce Nauman in *Shattered* and continuing in *Entire Nerve*.
- *Entire Nerve* in *Slapstick* (American Cinematographer) February 1981. *Flame* details the audience of the Marlowe during its 10 years.
- *Entire Nerve* in *Slapstick* (American Cinematographer) February 1981. *Flame* details the audience of the Marlowe during its 10 years.

Buying total 237m. Total AA 200802. Total 1987 400. Total 1986 19000. Number of television sets 18. 1987 total 11. Bruce Johnson from *Entire Nerve* and Kristy Karpel at the shop at the time.

Tony Pittman can be contacted at 4462 Canterbury Rd, Lakemba, NSW 2193. Phone 02 559 5201. *Aussie Film Commission* is located at 4462 Canterbury Rd, Lakemba, NSW 2193. Phone 02 559 5201. *Aussie Film Commission* announced the acquisition of *Entire Nerve* (Marlowe 1981) and an optioned code. *Entire Nerve* GPO forwarded to *Scene 16*. *

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The Story of the Kelly Gang

Continued from p. 21

crew returned to their studios till we left the town a week later". (Nathan Campbell, *Theatre Magazine*, June 1, 1923). Buckley also says this.

"Exteriors were completed in six days, and the 'interiors' were shot at Gibson's backyard on the seventh day against a backdrop and props from Cole's stage play" (Monique, June/July 1968, p. 9).

As Gibson was one of the producers in 1906 and 1910, this statement of location is equally reasonable for both but the studio shooting schedule in, in this case, directly linked with the Cole company, suggesting 1910.

Linked with these claims is the timing of the production at Melbourne, now a suburb of Melbourne, but in those days easily qualifying as a "little country town". A number of sources relate how the railway line was pulled up at Melbourne, and how the Glenelgong Hotel was "a small cottage standing off the Warrandyte Road", which passes through Melbourne (Buckley).

Only Perry, one of the famous Perry family connected with early film production for the Salvation Army in Australia, claimed to have been cameraman for the Kelly film, even if Johnson's claim did not sound stronger, Perry could not have shot the 1906 film as at the time it was being produced he was touring with a Biographs Company in New Zealand. In any case an article in *Everyone's* (December 13, 1923) specifically mentions him as cameraman for "The Kelly Gang (Second edition)", which again could be the 1910 version.

So, by selection of those aspects of each story which hang together, it is possible to present a consistent tale of two separate productions. Unfortunately, the sources do not allow this to stand unchallenged. Far, in addition to the information so conveniently selected, there are discrepancies and claims that appear to bridge the two film stories.

Central to these disagreements is the question of the cast. To support this theory, we should find that the *Tots* appear in 1906 and the Cales in 1910. But it is not as simple as this. The members of Cole's company were listed in December 1906 in *Victorian Year Book*: Rich Owen, Belle Cole, Amy Sherman, H. H. Ayer, P. Gaudron, G. Marshall and John McDowall. Thus it is apparent in the list of Norman Campbell, the man who wrote that piece in *Theatre Magazine* in 1923 describing how the cameras went to the "little country town".

But there are more serious objections than this John Ford's family can clearly be seen from the stills of the 1906 production (Figure 18). There is no doubt that he played that role, and his claim that the other players were Frank Mills as Ned, Will Cope as Joe Byrne, Jack Egan as Steve Hart, Charles Tait as the head of police and John Tait as the underworld. But from the Cole family records, Tony Buckley concluded that the members of the Cole company who took part were Belle Cole, Vera Linder, Ollie White and Frank Mills. In addition, there is a persistent rumour that the actor who played Ned who screamed during the shooting of the 1906 film and the rest of the film had to be shot in long shot or with a蒙太奇.

How then, could Frank Mills have played in both, and still have absconded before the mid of the first one? And why does his name occur as the only omission element of the two lists? A possible solution is that the problem has arisen

because Johnson and Gibson were involved in both productions. As time passed their memory of the two could have become entangled, so that when Gibson talks about filming on Sundays he is speaking of the 1906 production but when he denies that any of the *Tots* acted in the film he is speaking of the 1910 version.

But then, what about the evidence of John Ford? If he was in both, the only account for his memory of the two name Frank Mills which as confuses the question of the cast (Figure 15). But if that is so, then how did he come to be the only actor to be hired? Did he later join the Cole company? And why does he refer in incidents and locations that do not fit either story — such as that the Glenelgong Hotel was at Kangaroo Ground, and the fire was staged at Flemington, in Launceston? Louis Pick et al. (Adelaide, c. 1910) also, and there is no reason why it would not be suitable for such a scene, particularly if his claim that incendiaries were shot at the rear of Johnson and Gibson's shop were accurate. And, if it is speaking here of the second production then it may have been in both, in the stills in which he is identifiable as definitely of the 1906 version. I suspect it is just possible that he is the only actor in the 1910 film who consistently holds his gun just at the height to make his fire difficult to see ...



Figure 18. Still photograph from the 1906 production. Shown: John Ford as Ned Kelly. Note Frank Mills, the actor believed to have played Ned Kelly in the 1906 production.

Even more complicated than interesting speculations can come from further exploring the ownership of the Cole company in the film. Cole had written, produced and acted in bushranging plays for more than 10 years. He was credited with writing the play *Woorabinda* in 1906, and that was certainly one of several bushranging plays in his 1906 repertoire at the Sydney Haymarket Hippodrome.

Of most concern to us are two plays which

were said to be about a totally Australian bushranger, Captain Midnight. *Captain Midnight* at Warrandyte Hippodrome was presented in March 1906, and *Bill Dug* was performed in both 1907 and December. The former may have had the same plot treatment, but it is described in *Theatre magazine*, rather confusingly, as a "new play" in the review of the December performance. It certainly does not seem to have been a *Kelly* play, and the first ever mention of the Cole company performing such a play is in April 1907, when *Mount Dug* or *New Kelly* and *Bill Dug* was advertised as being "produced in the Easter attraction with new and elaborate scenery, illustrative of the Victorian border" (Theatre, April 1, 1907).

Cole's well-known preference for achievements, if possible with an Australian setting, makes the only surprising aspect of this the lateness of his entry into the *Kelly* field. In December 1907, he was lecturing at the Melbourne Hippodrome, using biograph, on the history of the Kelly gang. The police newspaper records do not make clear what form the biograph took; but, for instance, a copy of the *Tots* film, to which Cole added his own commentary? The police description of the lecture as covering the history of the family from the grandfather in Ireland to the death of Ned makes that unlikely, as the *Tots* film did not include either of those. But the records distinctly mention "Biograph" rather than "lecture", so presumably it was a moving picture.

It would be tempting to guess that this is the *Perth fragment*. Were it not so clear that the cast is not the same as those in the 1910 version, and though members of the company were not renamed throughout the period, the principals usually were. The Victorian police did not interfere with the presentations, and were pleased that Cole "appears inclined to make the police the heroes of the piece" (Victorian Chief Secretary's Office records 85900, December 10, 1907).

It is possible, then, that this is yet another Kelly film, perhaps accounting for another minor Paul Kelly film. She was born in a wirehouse fire in 1907? There must have been many copies of the *Tots* film, for it to have been shown simultaneously in several states as well as in Britain and New Zealand. It seems unlikely that all prints of that film could have been either burnt or worn out at the same time. But a single film, made for or of the Cole company, might well have had a limited life, and might also have been sufficiently successful for Johnson and Gibson, who had done well out of the *Tots* production, to try again. Such a theory might also account for the 1910 release in Sydney having started with *Dug*, a name already associated with Cole, though with another story. Cole would have felt every right to play around with titles in this way, in these days of lax copyright laws and producers' agreements.

Finally, as it purely a coincidence that, in February 1907, when the producers of the 1906 film could not permit a Society management to take the risk of showing their extraordinary film, they presented it in a huge hall in the Haymarket, which was crowded every night that risk allowed the performance to proceed, and was directly next door to where the Cole company had their Sydney Hippodrome? Cole was a showman, with a nose for public preferences — and his first *Kelly* play was put on in April 1907.

Isn't this mere conjecture? Wild speculation? Yes, but it is still intriguing ... More evidence which is bound to turn up sooner or later, might show it to be correct, partly content, or perhaps finally on the wrong track.

To be continued ...

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ABOVE: ROBERT KLEIN; BELOW: LEFT: ALICE PAPENHEIM; CENTER: BOB FALKINSON

Film Nouveau. In a reality all of these elements — such a visible money-spender in their own right — did not work on film to produce anything especially exhilarating, and the audience stayed away from the film. In both cases, a failure to realize the latent results in straightforward failure.

Film is not a visual medium with the same immediate feedback that newspapers and television enjoy, where events of that very day can be discussed, avoided, or laughed at. Newspapers and television news rely upon immediacy on the spot-reporting and impact upon the exclusive story and the "scop" for their continued existence in a world that they themselves have promoted as basically busy and harried-human. From the inception of a film through its general release, one two or even more years could have elapsed, so the very idea of the subject matter being immediate and fresh-some is quite out of the question due to the lengthy production time involved.

To make film according to fashion is not only formulaic, but shortsighted, raising the measure of artistry in the medium a quality that is done no favors. It is not a reporting medium and should not be used as such unless handled with the awareness and control that is necessary for such documentary-style of work. To capitalize on a fashion trend, which is by its very nature a short-lived animal, and to rush out a film before the viewer ends, only results in a film considered with too many rough edges. All this is not to say that Education should not be aware of trends of thought, drama, popular heroes and modes of visual presentation. For it is essential that they are. Not to be in touch with contemporary developments is a sure sign that one has ceased to develop himself. But to lunch on a promising trend, to work on it for a year or two, fashioning it into a film and then to expect the public to respond enthusiastically to an idea that is fading from their consciousness while they

have indulged in dozens of other passing delights, can only be seen as a seriously regressive step by dedicated followers of fashion.

There does exist, however, a kind of fashion trend within showbusiness itself, within its own little sphere. This leads to spates of films being released each year or so that take in a starting point something within the industry rather than something meaningful outside the industry. Thus a veritable rash of shock-horror films was set upon the public in the late 1970s, which were generated by one or two successful films. In this genre, a psychopathic killer would pop out at his pretty victim just what we could see her, but could not. The largely adolescent audience would droop these parts at a gasp, their screams of shock comfortably concealed behind a semi-transparent Mat or the sound-track.

Dozens of pale imitations have been made with increasingly less and less content. Java provided a similar epidemic in its own place. But after the relative plausibility, sophistication and humor of that film, it became necessary (as re-create such a splendid formula) to come up with a host of equally wacky imitations. Within an adolescent viewpoint we were challenged to be horrified or taken by booby traps, a whale, rats, frogs (frogs are always good), a grizzly bear, a bunch of bad dogs and at the end of it all, even by the bear in *Swarm* — which leads me to think that it probably all started with Alfred Hitchcock's *The Birds*.

While I may seem to be wringing off the subject, consider that one has an idea for a really good film within the above mentioned genres — slasher flick, macabre hideous creature, or a disaster involving a gigantic hotel burning down — and that the basic idea separates any

Film Production Design

Continued from p. 31

expressed properly, two perfect examples of which are the "underground" art films and at the other extreme, the commercial venture that deliberately sets out to replicate on the typical frame of a shooting war or feature that most inevitably fails. In the first case it has not been unusual to see from the underground, a jumble of moving images put together with no apparent plan or cohesion that creates a visual and visual blur, from which the audience tries to derive some sense, given the information in front of it.

The fact that everybody often leaves the theatre having derived dozens of different meanings from the film may only serve to reflect the filmmaker's own inability to express himself and/or lack of connection to his ideas. This kind of muddle is often responded to by the film maker or artist who challenged to come self-devoting remarks such as "the world is not ready for me yet," or perhaps even "Don't shoot your wimpmatches by taking such a stupid question now." "Whoa, no," you might ask. "I thought you might know the answer."

By the same token, the commercially-minded film that is based on actions already accepted by the public that are fashionable fails all about, sort of the concept of making money, has not been received happily with some minor reservations in an established situation. *Grease* worked very well with two popular stars and pairing Olivia Newton-John, Gene Kelly and the Electric Light Orchestra together might have seemed like a good idea on paper for the





of them. And one is not keen on the idea because it's sort of like the bandwagon seems to be in order. Well, simply because there has been a spate of films like the one in question, is obviously no reason to reject it, as though the pitch has been ruined. To do so would be to do yourself the disservice of assuming that the final film is going to look too similar to those before it, which is no loss for the creative process. On the contrary, it should in that case stimulate an original approach to the subject, such as setting it in the future, for instance. Fantasy and design,



Alfred Hitchcock above; Peter Mullan stands to look in costume department; far left right: Alfred Hitchcock, *The Birds*; below: Romie Headstock, *The Wizard of Oz*.



Sa, design in film is the task of marrying together the director's concepts, writer's ideas, editing plan, photographic approach, set-ups, props and costumes into one visual whole, or a style, in that the whole film looks like it is meant to be all together in one hour and a half, rather than like a dozen or so different ideas existing briefly with each other.

Perhaps the other most important consideration is that of the design of a film, giving it the necessary dramatic context and back-up, even to the extent of the settings virtually becoming members of the cast. Like the astonishing landscapes created for *The Wizard of Oz*, which was an important as the little girl, the lion and the scarecrow etc.

By placing certain scenes against complementary or jarring odds in contrast to the action taking place within them, one can maximize the emotional effect of what the players are saying or doing. The bickering of Lex Luthor in *Superman* reveals the villain's aspirations to the grand life his party controls's mind in the sister pieces, with which he has discussed his career and his disregard for tradition when you realize that he is living in the future on the second floor of what used to be one of New York's oldest restaurants, having had the ground floor flooded to make a swimming pool. That set tells a lot about Luthor, while the character speaks for himself, the set and the mood indicated through the lighting and the fact that a huge portion of the main voice in there was one repeated wail that that showed the whole room clearly. That last point could have been planned by director and designer together as the stage was being drawn up. We already know Superman and Lex Luthor, so, while they spoke, there was a perfect opportunity to have a look around, and go = better idea of the city of Metropolis, and a few laughs.

Besides adding additional information, this decision, for another film scene might be to do away with a background altogether, and shoot only the subject in a spot of light, the device Cepolla used for the introduction of Kunta in *Apocalypse Now*.

The two examples above are at extreme ends of an infinite scale of possibilities for heightening the impact of film, and while they are decisions that may be made by director, photographer, writer or designer, they are nonetheless design moves. The natural world, with all its shapes, colors and infinite configurations, along



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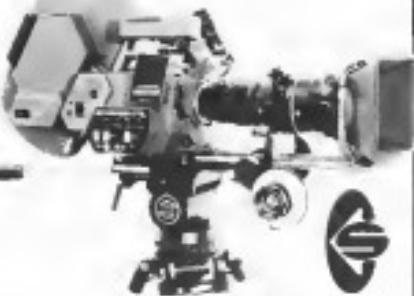
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with the most source of images that Max has scratches and scribbles since he came down from the train, go to make up the material with which illustrations can work. While the painter has his colors of color, the writer has vocabulary and grammar, and the musician has his scales, the filmmaker has the entire world as his palette, being able to manipulate anything — absolutely any time — to create an atmosphere, mood or spectacle for the public's enjoyment.

That is rather a wide scope of sources material, but again, the protagonist does not have to relate to the real world when placing objects together in film, any more than musicians has to faithfully follow my particular style even when attempting to make a particular period. There is no reason why one cannot use the most disparate elements and make them look like they have been built-generally for ever.

To gain the full emotional potential from the infinite amount of material that exists (therefrom what can be invented), it is worth remembering to use anything to make the point. If a certain image is required in illustrating an accusation, memory, or joke in film, but looks at first that it will not fit, then perhaps that offending image can be transposed into a form where it will blend perfectly or complement harmoniously with the rest of the film. In the middle of Werner Herzog's 19th Century story set in Bavaria, *The Fugitives of Kaiser Maximilian*, there is another story about a blind Arab leading his camels through the desert. His retching fits, sneezes, hiccups and such make him to degenerate from a handful of men which will be his North, and therefore the direction that his people should take. How do you make the expressive composition from the Sahara compatible with the awkwardly-cluttered Bavarian town? In fact it is not a trivial issue at all, since the audience won't understand. But the desert sequence was shot in such a way as to suggest pictorial reproduction of the point to which the main story belongs. The desert scene had the quality of a Marco-Polo slide, the colors were faded, and the image did not have the sharpness that the rest of the story had. There was a picturebook quality, just enough to accept the sequence without the slightest shock.

Given that the visual design concept of a film is strong enough, it should be possible to blend together any number of disparate ingredients, and for that concern to be strong enough to tolerate the possibility of ideas according to the director during the shooting of a film that had not been considered before, and to absorb the new ideas or improvisation without harming the overall picture. If the designer has his palette on his own creation, that designer can look out of place (but is not intended to do so). A film could be blended together by adding a sponge of bandage to the hand — it is as simple as this — but fibers take flavor in our consciousness throughout the placed as any cuts, thus each ingredient stands out as separate from its neighbour. The result is not homogeneous.

Likewise, one can place many different styles side by side within one film — each one expressing some point in the way it does best. One can make reference to solar systems knowing that within a certain image less is often an illustration and the majority of the audience will encyclopede. This offers a very wide range of references within any one film, but it is all due to the fact that the visual vocabulary and its attendant associations — no doubt more expensive for most of us than an spread or literary vocabularies, and can be employed to express-



John De Carlo sketch for *The King and I*

concepts that would be hard to explain verbally, or show effects that cannot exist in the real world about us.

Here is a little story about the making of *The King and I* (1956) extracted from *Film Comment* (May/June 1976) rather than using my own words:

"A weak mise-en-scene can be diminished by strong art direction — especially a costume designer, but not in overly departmentalized Hollywood. A director could possibly resist a costume that he thought upset the balance of a picture, or violate the hopes from him, or diminished his authority. He could eradicate by giving the designer a straight shot, but a strong designer would stand his ground, fight every foot of the line, and send him to hospital with a heartattack. That is not the substance of the battle that raged between Walter Long and costume designer De Carlo during the making of *The King and I*. At one point De Carlo had to win Yul Brynner and Deborah Kerr over to his side by shooting a test reel using the controversial sets to demonstrate that a pink palazzo is no way detracted from the king's royalty and that a bold, stylized dancer with a few exposed parts would only enhance Anne's enthusiasm. Long ended up with a heart attack. De Carlo ended up with an Academy Award — the ultimate vindication in the eyes of the industry."



Deborah Kerr in *The King and I*

Film is a visual medium, but I am by no means advocating design for design's sake, when it comes to film. For precisely that reason — that one designs for film, and not with a the film, or separate from it. A weak concept can easily be demonstrated by strong art directions, often with the end result having the appearance of the designers having given off on tangents of their own.

The later half of Stanley Kubrick's 2001 presents one with some memorable anomalies, from which the art department obviously derived a great deal of satisfaction. The spaceship interiors and exteriors helped to revolutionize the approach to such things, and these sets served as useful precedents for creating space-fiction films. But what will remain anomalous about 2001 are those spaces outside the solar system, on which it seems that Kubrick had nothing but a very fuzzy grasp, let alone an understanding. To try and explain the indescribable web scientifically-cultural-knickknackiness may have been fashionable, but hardly enlightening.

For Filmmaking to be sturdy like a large number of people getting together to do a project that takes at least an hour and a half to look at. Each individual requires every little detail from the visual idea to the lighting, at the instruction of the director, until after a year or so they have a completed film. To this end the project requires a committed team working towards the same end, ensuring that each individual of the film likes his place in the final product. Because it helps the understanding of the overall size, rather than being a collection of the various crew members' idiosyncrasies. In the same way, the compositional elements of a painting serve to focus attention as to the main subject or theme by providing a balanced field of complementary and opposing forms and colors.

To achieve this kind of balance in putting together a film, artistic input is essential, to choose certain colors and forms to emphasize, to twist reality. Some film uses the real world as its material, and therefore uses objects with which one is often very familiar; certain things have to be oversimplified, otherwise they would not be recognizable as playing a part in the dramatic action of a film. Rather, they would be taken for granted, as they are in what we longingly call the real world. The audience might well be forced for confusing a contrived to act with a documentary or screened film. In other words, the settings are as instrumental in telling the story, as the dialogue and reactions of the players, but not unless those settings are dressed with as much conviction as are the actors. *

To be continued next issue.

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Kevin Delaney

Continued from p. 15

relaxed to what I was doing. I couldn't remember spending three weeks getting two minutes of film, it seemed proportionate. But having done it, I can now understand why.

Were you confused to make commercials?

Yes. A while ago I went to New Zealand to do the original Nescafe commercials. That was great. We dammed up a river in Arrowtown and decided it just to get location shots of buses passing through water. We hopped into inaccessible parts of Fiordland to take shots of passengers. I also got to work with aeroplanes, and had a camera hoisted on the nosecone, so we could drift around boats.

Then I went to the U.S. to do some tags for the American Express commercials, with Karl Malden. When I came back I got a phone call from Geoff Pollack at Crawford's asking me to direct three episodes of *Young Romeo*.

Was that the second series?

Yes. That led directly to *The Last Outlaw*, *I Can Jump Puddles* and *Sophie Taylor*.

"Young Romeo" never seemed to get the public recognition many people felt it deserved ...

I think it was on a Friday three weeks in September nights at 8.30, which is like saying that it's in Venezuela now! Well, but I had no great affection for it as a series; though it was nice to see it go — particularly for Crawford. I think Crawford should concentrate on bringing something like that back.

***The Last Outlaw* and Tele-series**

What did you become involved with "The Last Outlaw"?

I came to quite late. George Miller, whom I know from Crawford days and *Young Romeo*, was originally going to do all four two-hour episodes. But he had become too much like the lead he wanted to replace him of the third episode. I did that, and then as the episode before the huge shoot-out at Glenrowan loomed, I also took over episode one. So we ended up splitting 50/50. But George had been working on that series a year before I was just the second director.

How much would you say it was an *Emmy* project?

It was his and Bronwyn Blundell's — totally, completely and utterly.

It must be difficult for you as a



Cassable (left) Glynis Johns and her Andy (right) should get a set or two more if *The Last Outlaw* comes to Britain.

Director when you have a producer with a strong personal and creative interest ...

I didn't mind. I found him an interesting guy, and his knowledge of Australian between the 1880s and early 1900s is enormous. So it wasn't all that difficult, although when you are in production it is hard not to see people as being in the way. It is hard to accept the stopping of filming because someone's button isn't right.

Anyway, if I didn't swear what happens when you are directing, you will have the practical creative power. No one can ever take that away from you. Otherwise you are not directing, otherwise you are not directing — someone else is. And I am certainly didn't do that.

After "The Last Outlaw", you did "I Can Jump Puddles" for the ABC ...

You, the first four episodes. That was terrible. It was the first fully integrated program I had done. Many years after it had all been over, for someone else the ABC chose to do *I Can Jump Puddles* on VHS and videotape.

Narratively, working with Adam Gurnett, who was 21, and Alex Marshall, who was 18, was just great. I loved and think of the show with much affection.

What is your feeling about the mini-series format ...

As long as people watch and enjoy them, that is fine. It would be sad the day they stop.

How did you feel about "Water Under the Bridge" and "Alice"?

I didn't like any of them — *The Last Outlaw*, *Water Under the Bridge* or *A Town Like Alice*. I am told *A Town Like Alice* was amazingly successful, which is great, particularly for Harry Crawford

[producer], David Stevens [director] and the actors. But whenever remakes aren't really up my alley, you know.

I didn't like *Water Under the Bridge* because I didn't think it needed eight hours. I thought that the performances were brilliant. Ned Beatty's photography was excellent, again I enjoyed elements of it, but as a painter it didn't really do a lot for me.

I didn't like *The Last Outlaw*, because it shouldn't have been a min-series. It was too big a story.

The only episodes of *The Last Outlaw* I really liked were Old and Foul, because Ces showed young Ned grow up into a man, and there was her come undone. They were of more value to me. The two middle episodes, which were the least of the story, didn't come across for me. I thought they were a little boring.

In her review of *A Town Like Alice*, Jill Eaton ended by saying: "One further point worth adding is that the best performances lie in the best stories [referring to "Water", "Last Outlaw" and "Alice"] ... even from actresses and actors who have made their names in the Australian drama, not in television. Perhaps the best hope for future mini-series is if their producers, directors and script editors also come from the obvious, where originality and integrity are still prized above snap-open fes-

sas." What's your reaction to that?

I don't know Jill Eaton, and I don't know what she is saying. Who came from the movies? Who is she referring to?

To people like Helen Morse and Bryan Brown. She is also suggesting that more television should be directed by film people, rather than television people ...

It is wrong to make a distinction between film and television people. Most of the people who have been around for a long time, apart from the New Wave, have come from television. And one of those actors you are talking about has been gracing the small screen for years. I can't see why directors and actors can't use both mediums — after all, neither is big enough to sustain a huge industry.

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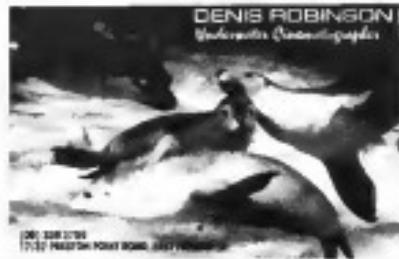
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